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A DICTIONARY OF PAINTERS



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A
DICTIONARY OF PAINTERS
AND
HANDBOOK FOR PICTURE AMATEURS

INCLUDING

AN EXPLANATION OF THE VARIOUS METHODS OF PAINTING
INSTRUCTIONS FOR CLEANING, RE-LINING, AND RESTORING
OIL PAINTINGS ; A GLOSSARY OF TERMS ; AN HISTORICAL
SKETCH OF THE PRINCIPAL SCHOOLS OF PAINTING ;
WITH NOTES ON THE COPYISTS AND IMITATORS
OF EACH MASTER

BY

PHILIPPE DARYL, B.A.

Second Edition.



LONDON
CROSBY LOCKWOOD AND SON
7, STATIONERS' HALL COURT, LUDGATE HILL
1891



PREFACE.



MANY special treatises have been written with the view of making it easy for the amateur to ascertain the authorship, quality, and value of a picture. But all these books of reference are, without a single exception, heavy and cumbrous, and as expensive as they are inconvenient. The present Handbook has been compiled from the best sources, with the endeavour to present, in a portable form, the requisite information dispersed throughout the above-mentioned works ; and to furnish, not only the fundamental knowledge which is absolutely necessary to the amateur, but also an exact classification of the masters of every school, with their special characteristics, and a more complete list of their *copyists and imitators*, than is to be found even in the most voluminous dictionaries.

In the present day, most people consider themselves connoisseurs, and pictures have become current and accepted wares throughout the civilised world, as easily exchanged and realised as a bank-note : yet there is, perhaps, no branch of human knowledge which has remained so much the exclusive possession of the few, and about which so many legends and false notions exist.

On one hand, the idea prevails that genuine works of great

masters are so rare that no ordinary individual can hope to come across a single obtainable specimen during his whole life. On the other hand, many enthusiastic novices are so simple as to believe that such works may be met with any day, or, indeed, that at least once a week they may be found in the rubbish of third-rate dealers' shops, and that for a few guineas genuine Teniers or Gerard Douws may be purchased.

The former of these opinions is no less extreme than the latter. It is true that masterpieces are not commonly to be picked up in the streets; but it is equally true that not a single year elapses without a certain number of the best pictures changing hands, and being offered to any one who can pay for them.

To account for this, we must remember that oil painting, however fleeting in appearance, is in reality one of the most durable productions which human genius has invented; that, consequently, a comparatively small proportion of masterpieces have disappeared in the course of the four or five centuries which separate us from the origin of the art; that the works of each artist may be reckoned by hundreds; and that, as the painters who have left reputable names behind them amount to eight or ten thousand, many of their works must still exist, change owners frequently, and consequently be to a certain extent accessible.

Every well-educated man, then, should desire to be competent to judge, when opportunity may offer, of the artistic merit, and even the pecuniary value of a picture. Just as he would shrink from confessing his inability to pronounce upon the points of a horse, or the value of stocks, so, with greater reason, must he wish to be qualified to estimate the beautiful

productions of art which past generations have bequeathed to us. The collecting of pictures has frequently been the chief recreation of eminent literary or political men ; and that this taste is developing more and more amongst the general public is proved by the high prices given for the works of both ancient and modern masters.

It is with the view of promoting this noble taste still further, and of gratifying it more easily, that the present Handbook has been prepared.

LONDON : *September* 1877.



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THE PICTURE AMATEUR'S HANDBOOK.



INTRODUCTION.

Definition of Painting.

PAINTING is the art of applying colours without relief upon a plane surface, so as to imitate any object in the manner in which it is seen, or may be conceived visible, in nature. In other words, painting may be said to be the art of expressing the conceptions of the soul by means of the realities of nature, represented upon a smooth surface in their forms and colours.¹

Although the domain of the painter is co-extensive with nature, there exists in his art a hierarchy founded upon the significance relative or absolute, local or universal, of his works.

For example, according to the subjects they represent, pictures are divided into—allegory, architectural and perspective views, animals of all kinds, Bambocciate or drolleries, battle-pieces, candlelight pieces, caricatures, conversations, dead game, domestic subjects, fairs and festivals, flowers and fruits, history (Scriptural, fabulous, ancient or modern), hunting pieces, landscapes, marine views, markets, moonlight pieces, portraits, river scenes, still-life, whimsicalities and winter scenes.

¹ Most of the following remarks are translated or abridged from the *Grammaire des Arts du Dessin* of M. Charles Blanc.

Now can all these representations be placed in the same rank? Nobody would venture to say so. The chain that unites all beings is composed of rings, rude at first and simple, which by degrees grow complicated, refined, developed, and in proportion as the chain ascends, become more richly wrought, more precious. It is not, then, a matter of indifference to represent inorganic bodies in their inertia, or to paint animate beings in motion. Neither is it a matter of indifference to take as a model the plant that vegetates, a captive upon the soil,—or the animal that moves, guided by the fatality of a still blind, but certain spirit, instinct; much more man, who, the résumé of all anterior creations, crowns them by intelligence and dominates them, because himself free. Moreover, if the greatness of the painter be measured by the difficulty of his work, what a difference between the copy of a shapeless stone or a plant, of which no one can verify the likeness, and the imitation of a proportioned and symmetrical body, eternally submissive to the laws of a divine rhythm, and yet one in which symmetry is constantly broken by movement or restored by equilibrium! . . . If painting can elevate itself by the mere substitution of human figures for inanimate objects, what will it become when it selects its heroes, no longer from common life, but from the world of history or poetry?—when, instead of representing local manners, it represents the manners of humanity and its heroic characteristics?—when it replaces the changing costume of an epoch by that generalisation of clothing suitable to all times and all peoples, which is drapery;—when, seeking beauty of form in its primitive essence, and approximating to sculpture, it conceives and creates those immortal types that are gods! It is plain that there is a wide interval between Netscher and Raffaëlle,—between Chardin and Michael Angelo. To go over this interval as an observer is to explore the entire domain of art, and the different styles that it is permitted to embrace, as landscape, sea-views, animals, battles, the conversations and familiar scenes that, properly speaking, are *genre* pictures, and finally, history, fable, poetry, and allegory.

The true distinction, the only one to establish, is the difference between *imitation* and *style*. Style, being typical truth, exists only for beings endowed with organic and animal life. The mind conceives the type of the horse or lion, because the organism of the horse and the lion follow a constant law ; but it is impossible to conceive the type of a rock or a cloud. Why? Because these bodies, not being living, are not organised ; not being organised, they have no proportion. How then discover the normal form of that which is naturally without form? How seize the fixed rule of that which is naturally irregular? How find a perfect proportion where there exist only variable dimensions? When I see the head or leg of a horse, I can reconstruct the entire animal by virtue of the fixed relation of the parts to the whole ; but given the half of a stone, I cannot know the form of the other half, because no known principle has governed the aggregation of its molecules.

It follows, therefore, that the value of a picture of *still-life* lies entirely in the perfect imitation. And the more the objects represented rise in importance, the more style will find a place in the representation.

In a *landscape*, imitation plays a most important part, without being, however, so scrupulous, so literal, as it is in a picture of still-life. In a landscape the painter studies the reality of the model in each of the elements that compose it ; but he idealises the real by making it express some sentiment of the human soul. The proof that faithfulness of imitation would not alone suffice is, that if the instrument of the photographer could seize colours as it does forms, it would give us a certain view of a certain country, but it would not produce the work of art, which is a landscape painting. In order to achieve this, the painter, master of reality, enlightens it with his eyes, transfigures it according to his heart, and makes it utter, so to speak, what is not in it—sentiment and thought.

Portraits are another example of the same law. Here, also, the truth of the imitation would seem to be a quality of the first order. But if it were sufficient, the best portrait painter would be

the photographer ; and who does not know how deceitful is the truth, that pretends to be infallible, of the photographic image? The painter endowed with mind can alone call forth the mind of his model, and that is the reason why portraiture is one of the highest branches of art. Only the greatest artists have excelled in it. Rembrandt throws over the commonest nature a mysterious glimmer that is in itself a poem,—a romance of light. Velasquez expresses so perfectly the shade of temperament by the exquisite truth of local tone, that we discover without effort the unison between the visible form and the hidden spirit. Vandyck and Anthony More give to all their personages the stamp of good breeding and the investiture of nobility. Rubens exalts life in the image of his model ; he seems to throw into it the circulation of the blood ; and when it is a child or a woman, he lavishes upon it freshness, youth, and sun. All Titian's portraits are imposing. Their beauty attracts us ; at the same time their dignity keeps us at a distance. They are speaking, though silent.

The old distinction between *genre* and history, or rather between familiar anecdotic painting and style, is then necessary, profound, and must be maintained. Individual truth suits the one ; the other demands a more general, a higher truth.

A mountebank at a fair, a public fête, a game of chess, a familiar conversation, the comedies of the household, the little dramas of private life, demand only justness of observation and talent for imitation. All pretensions to style would be there unpleasing, out of place.

Very different, on the other hand, is the work of the painter, when the person whose biography he relates is the human race in general. The form, gesture, expression,—the external nature, and the landscape, all are under the control of his thought. 'It matters not,' says Reynolds, 'if Alexander were short of stature, if Agesilaus were maimed, if St. Paul were mean in appearance : in the representation of these heroes the painter prefers the resemblance of the mind to that of the body. If by chance he has seen a boy hurling a sling, bite his lip, he

will not, like Bernini, give to the conqueror of Goliath that trivial and accidental expression, thus disobeying the higher laws of art.'

In short, the greatest artist is not he who enters our house to put on our clothes, to conform to our habits, to speak to us an everyday idiom, and to give us a representation of ourselves;—the greatest artist is he who guides us into the region of his own thought, into the fields of his own imagination, and who there, while showing us ideal forms and colours, makes us for a moment believe, by force of the truth in his fictions, that these regions are those in which we have always lived,—that these forms and colours, created by his genius, are the forms and colours of nature herself.

Various Methods of Painting.

There are ten different methods of painting, viz. fresco, wax, distemper or *tempera*, oil, *pastel* or coloured crayons, *gouache* and water-colour, enamel, miniature, glass and encaustic.

Fresco PAINTING is so called because it is executed with water-colours upon a *fresh* ground. This ground, made of slacked lime and fine sand, is applied upon a first coating rough enough to make it adhere to it. The fresco requires a wall free from materials tinctured with saltpetre, and the colours must be such as the lime does not change. When the artist has polished and thoroughly smoothed the surface to be painted, he transfers his composition to it from previously prepared designs. These designs, of the size of the picture, are called cartoons (*cartoni*), because they are drawn upon large sheets of paper glued together. They are applied to the damp wall, upon which the drawing is traced with a point of ivory or wood; or the contour of the drawing is pricked with a pin, and a *tampon* dipped in charcoal or red powder is passed along the line of the holes, so as to fix the design on the plaster. Afterwards, the artist follows the tracing with a sharp-pointed pencil or stylus, and this indelible contour is called the *nail of*

the fresco. We find it in several Pompeian paintings executed upon a mortar of lime and sand ; and, as it could only have been done upon lime still damp, it is evident that these paintings are frescoes. The tracing made, the artist must set to work with a sure and prompt hand. As long as the plaster is fresh, 'the carbonate of lime,' says Gruyer, 'takes up the colouring matter, envelops it, and forms upon its surface a crystallisation like a varnish, which protects the fresco from all external cause of destruction.' When the plaster becomes dry it can no longer fix and protect the colour. Hence the impossibility of retouching, and the special difficulty of the work.

WAX PAINTING consists in the use of oil colours diluted, at the moment of putting on, with liquid wax mixed with essential oil. The advantage of this manner is that it preserves the painting from the alternation of shadows and bright spots which in oil painting are scarcely corrected by the varnish which generalises the gloss. The use of wax not only gives to the whole a soft and uniform aspect which allows the spectator to see the picture well, wherever he may be placed, but it also approaches fresco, although with less lightness and limpidness of tone. The greater number of our wall painters at the present time use wax, because they can retouch their work indefinitely, and can use more brilliant colours than those used in frescoes.

PAINTING IN DISTEMPER, or TEMPERA, is probably the oldest of all methods. The colours are mixed in glue or size, either made of shreds of the skin, snout, and feet of goats, as described by Cennini, or 'with the yolk of egg diluted with vinegar and mixed with the sap of the fig-tree,' according to Vasari. Richer than fresco, distemper permits the use of mineral colours. It is applied to walls after covering them with smooth, fine plaster. The painter uses bright, strong tints in anticipation of the fading they will undergo in drying. Before oil painting was perfected by Van Eyck, and taught in Italy by Antonello da Messina, the Italian painters used distemper upon walls, wood, and canvas. It enabled Mantegna, Giovanni

Bellini, and Perugino to produce master-pieces as durable as frescoes. Mantegna's 'Triumph of Julius Cæsar' (now in the National Gallery) was thus painted, as was the magnificent picture of Bellini, the 'Virgin surrounded by Saints,' formerly in the Church of San Giovanni e Paolo, at Venice. Not so liable to grow brown as oil painting, distemper has almost as much consistency with less heaviness. Memling used distemper with egg when he painted the famous shrine of St. Ursula, in the hospital at Bruges.

OIL PAINTING.—When we look at certain pictures of Perugino, of the Vivarini, Giovanni Bellini, Mantegna, and those of the Florentines of the fifteenth century, Masaccio, Filippino Lippi, Angelico da Fiesole, we ask if oil painting be really a progress, and if we should prefer a method that changes the colours, tarnishes them, blackens them, and that seems condemned to an eternal dimness, to the distempers that still are so fresh, so transparent, so pure. It is certainly most remarkable that the older pictures are, the better they are preserved. Antique paintings, says Lanzi, insult modern paintings by their preservation; almost all the master-pieces in oil are threatened with destruction. If the pictures of Van Eyck, the reputed inventor of oil painting, are still brilliant with youth, and appear unchangeable, it is not because he mixed his colours with linseed oil, but in spite of this mixture, and above all because of the excellence of the varnish he combined with his oil, which has given his works the look of enamel. The Baron de Taubenheim wrote in the last century: 'The oily particles with which the picture is loaded, as they dry . . . endeavour to escape from their cells by evaporation. Reaching the surface they encounter a pellicle formed by the parts already dry, or an impenetrable varnish that prevents the evaporation, and all these oily particles arrested in their desertion on the frontiers of the colour, form a mass of grease that gradually condenses, and embrowns the picture.' Independent of the continual alteration of modern works, and without reckoning the changes that metallic colours like cinnabar

undergo in their combination with oil, painters know how tedious is the presence of the *embus*, that is to say, of those dull parts that here and there make a spot in consequence of the unequal drying of the oils ; they know what a restraint upon their inspiration is the necessity of waiting weeks till the sketch is sufficiently dried to be resumed. They know they must pay dearly for the privilege inherent to the style of painting they have learned, and which consists in allowing vigorous browns, profound shadows, more energy in the relief, and at the same time more mystery in the whole. ‘Rub down the shadows, thicken the lights,’ is the precept taught in schools, which Rubens, Teniers, Vandyck have so well practised, but it is only a relative truth. To paint the shadows lightly with thin layers of colour diluted in oil is a good method if one works upon a canvas prepared with glue, very dry, and consequently very clear. If, on the contrary, it is prepared with oil, the shadows cannot be glazed, because the oil used in the preparation will show through the glaze, and will make the shadows darker, since in glazing, oil will have been added to oil. In such a case, it is better to thicken the shadows in the sketch, which will hinder their blackening, by stifling the foundation which will disappear under the thickness of the paint. Veronese, who painted on canvas prepared in distemper, could glaze the shadows ; but any one who works upon canvas prepared with oil, will do well to cover over the shadows with colours thick enough to interrupt the communication of the foundation with the surface. It is always necessary to load the colours in the light portions more than in the shadows, because the clots, catching the sunbeams in their passage, add a natural to the artificial light.

PASTEL PAINTING.—This is a painting with *pastes* of different colours put on dry, and soft enough to be powdered under the finger. A colourist who wishes to catch fugitive tints, a painter who desires to get hold of a certain effect, uses pastel, because it demands no preparation, lends itself to improvisation, and may be interrupted and resumed at pleasure.

But pastel is not merely an auxiliary means ; some excellent painters have made it a thing apart, and have used it successfully in portraiture. Applied to paper glued upon canvas, the pastel produces soft opaque shadows ; it has not the depth of oil painting, neither has it the shining spots that reflect the light like a mirror. The freshness of colours, the brilliancy and tenderness of flesh-tints, the down of the skin, the velvety appearance of fruit, the soft texture of stuffs, cannot be better rendered than by these crayons of a thousand shades, that can be placed together in vivid contrast, or blended with the little finger, and whose heaped-up layers grasp the light. The pastel is suitable only for portrait, landscape, or still-life. But its grace is the source of its defect—it is friable and falls to dust.

ENAMEL PAINTING.—Enamel is a vitreous substance, coloured by metallic oxides, and is composed of two substances,—the colourless vitreous body, and the oxides that give it colour. The enamel is opaque or transparent ; to make it opaque a certain quantity of oxide of tin is added to the vitreous mass. By the action of fire, the enamel is fixed to the object it covers. It may be metallic,—as copper, gold, silver ; or non-metallic,—as porcelain, faïence, lava. When applied to non-metallic bodies, the enamel is called varnish. Its most brilliant and valuable use is to decorate vases. The palette of the enamel painter, although deprived of cinnabar and vermilion, which are replaced by reds less vivid and of different values, is richer than the palette of the oil painter. ‘The colours,’ says Jollivet, ‘are mixed with porphyrised glass, which does not affect their brilliancy, when they are exposed to fire ; the powdered glass liquefies, envelops the molecules of the colours, and fixes them.

GOUACHE AND WATER-COLOUR.—In *gouache* painting, the colours are ground in water and diluted with gum-water mixed with white. *Gouache* is useful to store up souvenirs of a landscape, to note the local colours of the ground, of rocks, sky, &c. It is particularly useful for stage decorations and the sketches of large compositions, has much freshness and trans-

parency, and does not exclude force of tone, is an expeditious and convenient kind of painting, because it only requires brushes, a loaded palette, and a glass of water ; but the colours dry so quickly it is difficult to blend them : hence landscapes in *gouache* have a dry, flat look, in which the skies seem cut up, the green crude, the yellows and reds hard. To prevent the too rapid drying of the water, artists have mixed with the gum some glutinous substance like sap of the fig-tree, jujube paste, the yolk of the egg ; thus *gouache* becomes distemper, of which it is a variety. In the hands of a skilful painter it is not without sweetness and harmony. The difference between *gouache* and *water-colour* proper, is that in *gouache* painting the artist may have a coloured background upon which he puts on the lights in successive layers, while in *aquarelle* (or water-colour painting), working upon a white ground, he reserves this white for the lights of the picture, and instead of putting on the colours in successive layers, he washes them. If tints diluted with gum-water want body and consistency, they are nevertheless light, cheerful, and transparent. Literally the *aquarelle* is only a coloured drawing, but in our days the English school has given it a solidity that makes it almost a new kind of painting : its colours have body at the same time that its distances are melting and luminous ; it is at once limpid and robust, has much relief and much atmosphere.

MINIATURE.—This word was also written *mignature*, because it was supposed to come from the old word *mignard*, *mignon*. It is in truth a kind of painting that is always delicate, sometimes finicking.—Although one can paint in miniature in many ways, with egg, glue, oil, enamel,—yet it has been agreed to call a water-colour upon vellum or ivory a miniature. Nevertheless, the delicate paintings upon vellum or parchment, that so richly ornamented the Middle-age manuscripts, were rather *gouaches*, because soft colours were used, and the flesh-tints heightened with white ; while miniatures upon ivory are real water-colours, because the white of the background is preserved.

PAINTING UPON GLASS belongs rather to ornamentation than to the art of the painter.

ENCAUSTIC PAINTING.—The word encaustic is applied to a kind of painting in which the colours, mixed with wax and resin, are softened, melted, and fixed by the aid of fire, and afterwards rendered lustrous by rubbing. Different passages from ancient authors, especially Vitruvius, Pliny, and Philostratus, prove that the most famous painters of Greece executed their works in encaustic. But their method of working is a secret half-lost.

From the various methods employed, we select *oil painting* as the subject of the present treatise.

It is the most widely known process, has been employed by the greatest artists, and has given us the many master-pieces which fill our Museums and Art Galleries.

OIL PAINTING.

I. Originals and Copies.

THE knowledge necessary for the amateur or connoisseur, of which we intend here to give the general principles, consists, first, in estimating the real value of the artistic merit possessed by the pictures submitted to him (and a natural taste will suffice for this, aided by the continued familiarity with traditional models which may be rapidly acquired) ; afterwards, and chiefly, in recognising to what epoch, to what country and to what master a picture belongs, whether it be genuine or not,—an *original* or a *copy*.

Under the term *original* may be comprehended every work of imagination, or imitated directly from nature.

To pronounce upon the originality of a picture, the connoisseur requires all his clearness, all his experience, especially when the case in point is a doubtful one from the hand of an undoubtedly skilful artist.

By *copy*, we understand the reproduction of an original picture.

Naturally, there can be but one kind of *original*. But amongst copies, many distinctions may be made. There are 'original copies' or 'replicas' made by the painter himself of the original, who not unfrequently has reproduced it once, twice, or many times, when it has been favourably received by the public. Then come 'studies' made by the pupils under the direction of the master-hand. Then studies made for their instruction, or sometimes merely for pleasure, by rising masters of the first order. Such as, for example, *Annibale Caracci*, who has left studies after *Correggio*, and *Domenichino* after *Annibale Caracci* ; *Rubens* after *Titian* ; *Lorenzo di Credi* after

Leonardo da Vinci; Andrea del Sarto after Pietro da Cosimo, &c.

Amongst these excellent copies of the old masters, we must learn to distinguish between *ancient* and *modern* copies.

Then, lastly, come copies, which are absolutely worthless,—contraband works with which the art market is flooded.

It would evidently be very difficult to lay down precise rules for marking these distinctions. Experience alone can give that accuracy of eye which is not deceived on these points. However, one may say generally that originals are invariably known by boldness of pencil, vigour of touch, and elegance of outline. In copies, on the contrary, the lines are less free, and the principal objects or figures stand out in relief from the background.

The reason of this difference is that the originator, as soon as his sketch was prepared, had drawn in the whole design, painted the backgrounds, and on these fundamental parts worked up the subject from life. A copyist, on the contrary, almost always works differently : he begins with the principal figures, leaving the other parts blank, or covered with a light layer, only attempting to touch up these when he has nearly finished the important groups. As this method is apt to alter the first outlines, he retouches them, passes over the margin, and the result of this second touch naturally shows itself in a sort of relief being added to the figures or objects of the first design.

This visible proof, which was pointed out by a distinguished professional connoisseur, M. Lejeune, is not always sufficient to detect a copy, and as an example of the difficulties which are involved in this distinction, the story of *Giulio Romano* is often cited, who took the portrait of Clement X., painted by *Andrea del Sarto* after *Raffaelle*, for the original, *although he had himself worked at the draperies of the real picture*. But this must be looked upon as an exceptional instance, and the connoisseur could easily console himself for the purchase of a copy instead of an original, if that copy were the work of such masters as *Andrea del Sarto* or *Giulio Romano*. Unfortunately this is not

often the case, and copies are usually so badly executed as to deceive an unpractised eye.

There is a distinction at all events, which can easily be made between *old* and *modern* pictures. The former have a shining ivory-like appearance, a hardness of crust, and a number of cracks more or less fine, according to the quality of the colours that have been used, which distinguish them at first sight from the latter. As these marks are absolutely impossible to be imitated artificially, because a lapse of eighty years at least is indispensable for their production, so the most uninitiated must be singularly careless if he confounds a modern copy with an old original. Yet this is not an unfrequent mistake.

It must be confessed that the tricks of the art-brokers are inexhaustible. The thirst for gain and the high prices realised by the great masterpieces have inspired these unscrupulous manufacturers with the most ingenious methods of increasing the number of alleged *chefs-d'œuvres*. One of the most common consists in having a copy carefully made of an original, by some skilful hand, *on an old canvas or panel*. Another more delicate trick, which requires a still more practised hand, and which is also more difficult to detect, and has imposed upon millions of amateurs, is that which has received the French name of '*patinage*,' and the Italian name of '*making quadri di fabrica*'

This trade consists in using old indifferent pictures which have a certain resemblance to those of some rare and valued artist, and in having them so delicately retouched as to increase the likeness still further. It is thus that *Ruysdaels* are made from *Isaac Koenes*, *Rubenses* from *Van Oosts* or *Diepenbecks*. A good example of the method is furnished by a French author, M. Horsin Déon. 'Suppose a *Claude Lorraine* is to be manufactured: then a picture of *Patel* will be selected. The artist has painted a great number of pieces, more or less conscientiously, but always reminding one of those by Claude. The foliage of the trees and the skies especially are strikingly like. Although the execution is weak, the tints water-colour like, although the colours run usually from orange to blue and from

blue into green, yet these pictures possess a certain harmony. We may add that they can be bought for very little. . . Well ! a skilful landscape painter will make wonderful things of these pictures, and they will become in his hands wonderful imitations of Claude. He will give firmness to the skies by some brilliant touches, he will soften the hardness without removing either the dirt or the cracks ; he will tone down the horizon and give it a silvery tint, or else a golden one, as Claude was wont to do so successfully ; he will thus run over every part of the picture, giving here a touch and there a filling up, but always managing to make the clearest and most striking parts resemble the old painting. . . ' The game is played, and it is only necessary to cover the picture with a solution of gum and bistre, in imitation of the old varnish, and to find a willing purchaser. How many collections are filled with such specimens !

II. Signatures and Monograms.

As other given proofs of authenticity, which have, however, a very secondary value, we may notice *signatures* and *monograms*, which are often affixed to pictures.

The uninitiated may consider the signature to be exceedingly important. The truth is, that it is of the very least value.

Firstly, a great number of artists, amongst the greatest, have never or rarely signed their works. We may include in this category *Il Baroccio*, *Fra Bartolomeo di San-Marco*, *Paris Bordone*, *Caravaggio*, *Correggio*, *Domenichino*, *Luca Giordano*, *Guido*, *Giulio Romano*, *Palma Vecchio*, *Paolo Veronese*, *Leonardo da Vinci*, *Rubens*, *Vandyck*, &c. *Raffaelle* and *Andrea del Sarto* have rarely signed theirs. *Titian* sometimes signed and sometimes omitted to do so. The Dutch, Flemish, and German painters alone have rather constantly signed their works.

But can it be said that all pictures bearing their signature or monogram therefore belong to them? Alas ! things would be so only if a master's signature were a very difficult thing to imitate, which is not the case. *Teniers*, for example, has

painted hundreds of pictures which usually bear his name in full ; but if all those which bear his name written in full were done by him, they would be numbered by *millions* rather than by *hundreds*.

The monogram or signature can have no real value unless it is old—which is easily ascertained—and is at the same time coupled with the other general marks of originality.

It may be asked—how can we know whether the signature is old or not? In reply, it may be stated that in most instances a careful examination with a magnifying glass will suffice. If any doubt still exists, chemical tests may be employed. *A signature of the same date as the painting will be incorporated in the substance itself, and therefore ineffaceable; whilst a little spirits of wine or turpentine will soon wash out a modern one.*

III. How an Oil Painting is made.

Every smooth substance capable of imbibing on its surface a layer of oily liquid is fit for the process of oil painting. Those most used are wood, cardboard, paper, and canvas, especially the last.

The canvas most generally chosen is made of hemp, because it is extremely firm, and can be highly stretched without fear of rending it. Linen, which would be superior in fineness of texture, possesses the disadvantage of relaxing through the various effects of temperature. Whatever kind of canvas be used, it must be made *impermeable* by the help of some preparation which will, however, absorb the oil superficially. The preservation of the picture depends much on this preparation.

Formerly, *chalk* or *plaster* was used, diluted with gelatine or paste. Over the first layer of this compound a coating of boiling oil was poured.

Now, the usual size is composed of *yellow ochre mixed with oil*, which is laid all over the upper side of the canvas.

When this is done, the canvas is nailed to a mount made of very dry wood, so that it shall not shrink, and cramps are in-

serted at the inside corners of the same, so that it may be enlarged until the canvas is thoroughly stretched.

The whole is then placed on an easel, before which the painter can either stand or sit to work.

With his crayon or his chalk in hand, he throws out the first sketch of his work.

When he has drawn in the general design, he marks in the principal lines more definitely with a lead pencil. He arranges the limits of the principal masses and the most important details. Sometimes he indicates the shaded parts by a broad touch or by some hatching. Then he effaces with breadcrumbs the crayon or chalk lines, only leaving the pencil sketch half visible ; this he improves and completes in going over the lines again, broadening and rectifying as he proceeds.

Some artists sketch the outline with a brush instead of a lead pencil.

A second period now commences. This design is to be transformed into a finished sketch. What the painter has only indicated by lines will now be heightened by *lights* and *shades*, but omitting the gradations, which will be put in afterwards. It is generally agreed that strong effects should be put in, not by deepening the shadows, but by leaving the lights white, and covering the shadows with a brown wash. Perugino and Raffaello did so. Rubens employed bitumen, which gave him extreme effects, but was often sadly injurious to the preservation of his pictures.

Another way is to sketch in the lights. This is not very effective at the beginning ; but the good side of the system is that it will admit of putting deep layers of colour on the lights, while the shadows will only be lightly brushed over. This was the process of the great colourists, Titian, Paolo Veronese, Rembrandt.

Up till this moment the picture has only its outline and *chiaro-oscuro*. Now the colours must be laid on.

The artist rubs upon his palette the colours he intends to use, mixes them to obtain the tints required, and works them

upon the canvas with a brush. In his *touch*, *i.e.* in the manner with which he will lay on those tints, lies the very source of the various effects he will produce, the mystery of that life which he wishes to impress upon his work. *Touch*, of course, varies with each artist—according to his subject, or the feeling which inspires him—from the finest stippling to the broadest and grandest strokes.

Then, when the painting is dry, all that remains to be done is to cover it with a protective varnish, as clear as the purest crystal, to surround it with a frame, which shall let it stand out alone, and light up its fainter tints with gilded reflections—and, finally, to submit it to public opinion.

IV. Colours.

The colours employed in art are dried mineral or vegetable salts reduced to powder and mixed with a large or small quantity of liquid, sufficient to make a paste which may adhere to any surface to which it is applied.

N.B.—The colours employed in manufactures differ from these in this particular : they are not colouring powders held in suspension in the liquids and covering the stuff dipped in them,—but soluble substances which colour the liquids themselves. While the colours used in dyeing may combine, or react one on another, colours ground down are mixed in an entirely mechanical way.

The primary colours are few, and the artist's palette holds barely a dozen. But their tones and tints can be infinitely varied.

A *tint*, properly so called, is produced by mixing two or more colours.

A *tone* results from the mixture of a tint, with *black* or *white*. The greater the proportion of white in a tint, the lighter the shade ; and the greater amount of black, so the greater depth of shade.

The *chromatic circle* recently come into use amongst colour

manufacturers, includes 72 tints, each graduating into 20 tones or shades,—being in all 1440 different numbered colours.

In reality there are only *three* original or primary colours : *yellow*, *red*, and *blue*; and *three* composite or binary colours : *orange*, *green*, and *violet*. White light containing the three primary colours, each of these serves as the ‘complement’ of the two others, in order to form the ‘equivalent’ of white light. Each has therefore been called complementary in respect to the binary colour corresponding to it. Thus, *blue* is the complementary of *orange*, because *orange* is composed of yellow and red, and with blue would make white light. For the same reason, *yellow* is the complementary of *violet*, and *red* the complementary of *green*. In return, each of these mixed colours is the complementary of that primary colour which does not enter into its composition. Therefore *orange* is the complementary of *blue*.

A remarkable property of colours, which it is very important to know, and which should always be remembered in using them in furniture or dress, as well as in painting, is that which regulates the well-known law of the ‘simultaneous contrast of colours.’ It may be expressed thus : *Complementary colours are mutually heightened when placed in juxtaposition.*

Red, for example, put by the side of green, appears still redder ; orange deepens blue ; violet brightens yellow, &c.

Another law, not less curious, is this,—an especially important one in painting : *Every colour lightly reflects its complementary on the space surrounding itself.*

For example, a red circle is surrounded with a light green aureola ; an orange circle with a blue, &c. This was observed by Veronese and Rubens long before the science of to-day had discovered the law,—when they carefully coloured with a violet tint the shadows of their yellows.

As to the chemical composition of the colours used in painting, it varies much. *Whites*, for instance, are generally chalk or oxides of lead or zinc. *Yellows* are either clays, coloured naturally by the oxides of iron (ochres), as burnt

sienna, &c., or metallic pigments, as massicot, made of litharge and ammonia, Turner's yellow, made of litharge and chloride of sodium, &c. *Reds* are either clays strongly oxidised with iron, or oxides of lead, as minium, vermilion, cinnabar. *Blues* are either ferrocyanides of potassium, as Prussian blue, or vegetable dyes, as indigo. Nearly all *greens* are extracts of copper. *Blacks* are produced by the calcination of vegetable and animal matter. *Browns* are oxidised clays or certain minerals submitted to the furnace.

For oil painting, these colours must be first pulverised and then well mixed with an oil which will dry in the open air. Poppy oil is used for lighter shades, and linseed oil for dark tints. They are mixed by grinding them together with a hard, hemispheric pebble upon a long table of very smooth, close-grained stone. When the requisite consistence is obtained, that being a rather thick syrup, the colour is put into leaden tubes, which require only a slight pressure to make it discharge upon the palette.

V. The Anatomy of an Old Picture.

The preceding explanations of the method of oil painting render the different parts of an old oil picture easily comprehensible.

Let us imagine the frequent case of an old picture which has remained fastened to a drawing-room wall for half-a-century or more. Let us take down the mount which supports the canvas in its tarnished frame, and begin its 'autopsy.'

First of all, then, on the face of this faded and discoloured picture, often almost black, we shall find layers of dirt, more or less thick, formed of the dust and smoke which damp has affixed to the varnish and almost incorporated with it. But this varnish will have saved the picture from injury, and if by any process we can remove at the same time the varnish and the dirt, the colours will reappear in their primitive freshness, as brilliant as the first day they were laid on.

The colours themselves, hardened by time, cracked by variations of temperature, form a connected substance, a real *crust* of mineral colouring matter 'locked up' by organic cells of dried oil.

Under this crust will be the preparation of plaster or ochre which causes it to adhere to the canvas.

Again, under the size will be the canvas itself, ill or well preserved, sometimes mouldering and covered with minute fungi, almost always damp, and consequently detached in places from the crust, or, on the contrary, pathologically adhering to the level of the cracks.

This simple analysis is sufficient to explain the three kinds of operations which we are about to describe, viz. *cleaning*, *re-lining*, and *restoring* a picture.

VI. On Cleaning Pictures.

'Nothing,' remarks M. de Burtin, 'can be more useful to an amateur than to know how to clean his pictures himself; nor can anything give him more lively enjoyment, than to see reviving under his hands a beautiful production of the art to which his operations give a second life. But from the ignorance of the means, and the difficulty of procuring instruction in it, through the pains taken by those who make a business of it to conceal the process or what they call their secrets, the greater number of amateurs are reduced to the necessity of placing themselves in the hands of others in this matter. Even amongst those who have been fortunate enough to learn some good method, there are a great many to whom the knowledge of it becomes unproductive, from their timidity, or from the ill-success of their first attempts through want of practice; others again having, through misplaced confidence, made trials of injurious or dangerous processes, have become disgusted for ever by having spoiled their pictures. It is true, I admit, that without some practice, and a little prudence, the best methods are not without danger. But that need not frighten the amateur.

He will get practice by making his first attempts on some worthless picture. His interest, the delight of success, and the fear of injuring objects that he cherishes will do the rest so effectually, that his pictures will soon find, in his hands, a security not always to be found in those of mercenary operators, where they miss the superintending eye of the master, and where they are treated all the more cleverly, because if anything is rubbed out, it can be cunningly concealed by a plaster, which a veil of varnish masks to the proprietor, until time discovers it by the blackening of the colours. . . . ?

Amateurs who are novices will do well to bear in mind these sound counsels, written, some sixty years ago, by the above-named illustrious connoisseur. The following hints are borrowed from the valuable translation of his treatise by Mr. Robert White.¹

The reader must be warned against supposing, as is too generally done, that one and the same means will answer for cleaning all pictures. Experience has shown that simple fretting with the fingers, spirits, alkalies, as well as common caustic, oil of turpentine, mastic varnish, oils, cold water, hot water, saliva, even the scraper, sand and ashes, must all be employed in their turn, either separately or several of them combined, according to the difference of the case and the nature of the dirt which is to be removed.

In order to make this clear by a practical application, it should be said that, amongst pictures to be cleaned, some have been varnished with mastic or other gums; some are covered with oil; some with bad varnish; some are coated with white of egg, size or water varnish; some have never been varnished or oiled, and are only obscured by smoke and other dirt arising from the atmosphere; finally, some are attacked by mould:—and according to the condition of the subject the treatment must be changed.

1. *When the picture is covered with mastic varnish.* It is

¹ *Treatise on the Knowledge necessary for Amateurs of Pictures.* By Fr. X. de Burtin. 1845.

always easy to reduce this varnish to a powder by simple fretting with the dry finger. By this means every one may very easily remove it from his pictures, however little experience he may have, provided he take the precaution of frequently wiping off with a dry linen rag the powder which he creates by rubbing the varnish. The farther the work proceeds, the more he must take care not to rub needlessly the places from which the varnish has been taken off. A little practice will indicate the proper moment to stop. This method of removing the varnish dry is generally preferable for pictures on copper or panel, the surface of which is smooth. It is especially suited to pictures of small size and precious finish.

But in all other cases it is necessary, in order to remove the mastic varnish, to employ spirituous liquids. Especially is it necessary when a picture has a rough surface, or when it is upon canvas, the interstices of which form so many little sunken places between the warp and the woof, to which the fingers are unable to penetrate, that the dirt and soiled varnish remain in them. Dry fretting is also too laborious to be used for large pictures, on account of their extent. . . . In such cases, *a mixture of good spirit of wine with oil of turpentine* should be used, care being taken to allow the last to predominate in proportion as the picture is precious and delicate, or as the coat of varnish may be thin. The spirit of wine will on the contrary be allowed to predominate according as the coat of varnish may be thicker and the pictures less delicate. Until practice teach the proper quantities, it will be more prudent to commence always with a mixture rather too weak in spirits than too strong.

N.B.—*Linseed oil* may, without danger and often with advantage, be substituted for oil of turpentine, particularly when a picture is too dry, or it may be mixed with the same in equal proportion.

In the mixture above mentioned of spirit of wine and oil of turpentine or linseed oil, dip either a piece of cotton wool, or fine old linen rag, rolled up lightly, or a bit of fine sponge,

holding whichever is employed between the forefinger and the thumb, and pressing out a little of the mixture. A pencil, or even a small stiff brush, may be made use of, if the dirt, from being lodged in deep places, require it.

Then the picture must be gently rubbed with small circular movements, as if the operator were delineating so many small O's, interlaced and retracing themselves ; and as soon as the varnish is dissolved on one small place, wipe it off quickly with a dry and soft linen rag, held in readiness in the left hand. Thus all the parts of the picture in succession are stripped of their varnish, and at the same time of their dirt, one after the other, care being always taken to allow the liquid to remain only the exact time necessary for doing this, and not to rub again the places from which the varnish has been already removed.

N.B.—Raw cotton is liable to the objection of its sometimes leaving threads adhering to what little varnish may remain. So it is better to use it only for delicate pictures or when there are some sunken places. A strong brush ought never to be used but for rough pictures that have a thick layer of colour, and when used, it ought to be cleaned from time to time, to free it from the dirt and varnish with which it may become charged. When cotton, linen, or sponge are employed, they ought to be changed whenever they become saturated with varnish. If the sponges are cleaned with soda after the operation, they will serve for further occasions.

Some persons use lavender-water and other compound spirits in place of the spirit of wine ; but there is no valuable reason for the practice. With regard to those who pretend to remove all kinds of varnish and dirt from pictures by rubbing them with blotting paper and oil of turpentine, the practice must decidedly be condemned, as much on account of its insufficiency as on account of the danger to the pictures.

Should the mixture of spirit of wine and oil of turpentine fail to remove the dirt with the varnish, those who have sufficient experience to render it safe, mix with them, and successfully, a quantity of potash proportioned to the requirements.

But however useful, and even necessary it may be, such a practice is highly dangerous in unpractised hands.

This leads to the remark that when a connoisseur cleans a picture, he stops with just discernment at the proper point, preferring to leave a little dirt upon it to rendering it cold and weak by too much cleaning. He knows that the golden tone produced by time gives to many pictures an enchanting effect, and he takes every pains to prevent it from disappearing.

2. *When the pictures are covered with oil.* Everybody knows that oils are divided into those that dry, which harden with time, and those that are fat, which never dry, nor become fixed, but continue to spread over any porous surface on which they are put. The latter are too injurious to pictures to admit of their being put upon them under any circumstances. The drying oils, on the other hand, particularly those expressed from linseed, walnuts, and poppies, are the basis of painting in solid colours. Although these oils are used to give body and consistency to the colours, of which they form one of the constituent parts, and although they are also of acknowledged utility in reviving the colours and preventing cracks and crevices in pictures which are threatened with ruin through dryness and age (provided that no more of them is used than is necessary to nourish the colours, and that it be wiped off, after having attained that object, with a piece of dry linen, or with bran, or crumb of bread), it is not the less true that the application of them without necessity to pictures that are already finished is in every case injurious. For if the picture be too new to have yet acquired its perfect hardness, the oil put upon it will incorporate itself with it, and cause it to grow yellow,—a misfortune which, when confirmed by time, is of course beyond remedy. If, on the contrary, the picture has acquired by age its due degree of hardness, then the new oil, without incorporating itself with it, will form on the surface a crust which in time will become as hard as the picture itself, and will dim its transparency and freshness, and corrupt the effect of the local and proper colours by a yellow and monotonous general hue.

However, this is the oil which is commonly employed as a varnish in Italy and in part of Germany, and sometimes hardened by boiling with an admixture of white lead.

In order to get rid of it, it will be sometimes found sufficient to cover the pictures, during the warmest days of summer, with a coat of linseed oil, frequently renewed during several days, in order to soften the underlying crust; and then to remove both oils with spirit of wine.

But when the oil so employed was fat, there is, perhaps, no remedy except trying to reduce it to the nature of soap by means of alkalies, and then cleaning away the soap with pure water.

3. *When the pictures are covered with bad varnishes, viz. with varnishes made of spirit of wine.* In these cases the use of spirit of wine rectified, and somewhat warm, will be necessary.

4. *When pictures are covered with white of egg, isinglass, or water varnish.* Water, especially warm water, is then the true solvent.

5. *When pictures have never been varnished,* and yet are soiled by smoke or dirt, saponaceous substances and alkalies take precedence of all remedies. They may all be employed with success. But as saponaceous matters are subject to the inconvenience of adhering too much to the picture, and the dry alkalies are so different in strength, the use of the caustic soap-maker's ley is especially recommended. Pour the ley into a cup of rain water, drop by drop, until the matter becomes a little gummy.

VII. On Re-lining Pictures.

An operation which is often necessary for old pictures, and which is the subject of much public prejudice, is that of re-lining. One is apt to believe that it is a mysterious and difficult matter, which only few of the initiated understand. In point of fact, there is nothing simpler in its ways and means.

A picture constitutes in itself a connected and solid crust,

which is not in the least (as commonly believed) incorporated with the canvas or panel on which it rests : it can, consequently, be easily detached in a single piece. Given an old picture, on a mouldering or torn canvas, or on a worm-eaten panel, one can separate the painting from this canvas or panel, and place it on a new and similar foundation, or it can be transferred from canvas to panel, or from panel to canvas. This is done daily.

More frequently, however, the old canvas is only strengthened by a new one.

Here is the method of procedure.

We will take a picture which only needs the canvas to be strengthened. Firstly, the painted side will be covered, for protection, with a layer of strong and fluid paste, on which a sheet of paper is laid. Then, when the paste and paper are dry, the canvas is taken off the old mount to which it was nailed, and placed on a table, face downwards, the edges being held out by cramps or in some other way. All the roughnesses on the back are effaced with pumice-stone, then a new canvas (and in some cases a double canvas) is laid. Next a flat iron, lightly heated, is passed over the whole, to smooth it and dry the glue between the two canvases. The picture has now only to be turned over, the paper and paste taken from its face, and it can be nailed on its mount again, or, better, on a new mount. The operation is thus concluded.

Now, let us take a picture of which the canvas is entirely destroyed and which must be taken off and transferred to a new one. After having coated the face with a thin glue made from hides, or from garlic and water, it is covered with a fine gauze. When this gauze is quite dry, it is also covered with several successive layers of paper carefully stretched and glued, so as to form a pasteboard. When this again is dry, the canvas is unnailed from its old mount and stretched face downwards on a very smooth table. These preliminaries being over, the more delicate operation begins of taking from the picture, which remains affixed to the cardboard, the old canvas at the back. This is begun by

damping it with water by means of a wet napkin, in order to dissolve the preparation which causes it to adhere to the under surface of the painting ; and when it is sufficiently soaked, probably in 30 to 50 minutes, the canvas is removed ; beginning in one corner and taking it with much precaution on the cross, little by little it is separated from the subjacent crust. When the whole is entirely removed, a fine gauze is applied to the painting, then a single or double cloth, an iron is passed over it, finally, the painting is again nailed on a fresh mount, and the cardboard and glue which protected it in front are taken off.

The transfer of pictures from a panel is not more difficult. After the surface is protected with cardboard, and the picture is laid on the table, face downwards, the panel is attacked with plane and chisel. The wood is gradually shaved away until near the painting. Then every precaution must be used to leave the under surface of the picture entire, and moisture is employed to take off the last particles of wood. Lastly, a new panel or a canvas is applied to the picture detached in this guise.

It will be seen, therefore, that all these operations are very simple, and that the pretensions of professional re-liners to some mysterious art are perfectly unjustifiable. Every amateur endowed with a little patience and manual dexterity may manage to re-line his pictures himself, as well as clean them, if he cares to take the trouble. He must begin, of course, with pictures of little value before venturing to touch those of greater worth. In many cases it is far better to toil a little than to confide a picture to the unskilful and untrustworthy re-liners, with whom the streets of our great cities are full, and who will make you pay for spoiling without resource a good work.

VIII. On 'Restoring' Pictures.

With reference to the touches added to an old picture, to connect the portions destroyed or to cover any defect, we will say but a word or two, and that shall be to dissuade from any recourse to such an expedient, except in the greatest necessity; and

then to counsel care in the selection of the operator, lest he should prove an executioner. How many pictures said to be 'restored' are irretrievably injured !

Every serious amateur will do well to fix in his mind the following precepts :

(a) Nothing is more difficult than to touch up a picture well. The most consummate knowledge of painting in general, and of the master in particular whose work is to be handled, will not be too much for the operation.

(b) For this touching up to be well done, it must necessarily be well paid for. But it does not follow that, being highly paid for, it is of course well done.

(c) The best touching up is *always* apparent. A piece of fresh colour in the middle of an old coating is discovered at once by a practised eye.

(d) Touching up a picture *lessens* rather than increases its value.

The inference therefore is : *Never*, under any pretext, have a really valuable picture touched up. Though *cleaning* may be useful to restore the brilliancy of an old painting—though *re-lining* is sometimes needful to save it from imminent destruction—yet *restoration* so called, especially if practised by an indifferent hand, is almost always sacrilege.

IX. The Schools of Painting.

The word 'School' is used in painting in two different senses :—a restricted one, including the disciples or imitators of a master ; for example, 'the school of the Caracci,'—'the school of Rubens,'—'the school of Veronese ;'—the other, and wider, sense to include the succession of painters in any one country or one nation, as 'the English school,'—'the Flemish school.'

It is in the latter sense that we will use the word while throwing a rapid glance over the history of painting in the various countries.

Although the ancients, especially the Assyrians, the Egyptians, the Greeks, Etruscans, and Romans, certainly pushed the art of painting very far, and possessed great masters, whose names even have in many cases come down to us, yet nothing remains of their pictures except a very small number of fragments of frescoes or decorative illuminations ; and even these vestiges belong to artists of a third rate of excellence, in a period of decay. Yet, these imperfect relics (as, for example, the frescoes of Pompeii and Herculaneum, which belong to a period of which the great ancient art critics, Pliny and Vitruvius, unmercifully condemned the productions) seemed sufficient for Sir Joshua Reynolds to form a very high idea of ancient painting.

‘From the various ancient paintings,’ he says, ‘which have come down to us, we may form a judgment, with tolerable accuracy, of the excellences and the defects of the arts among the ancients. There can be no doubt but that the same correctness of design was required from the painter as for the sculptor ; and if what has happened in the case of sculpture had likewise happened in regard to their paintings, and we had the good fortune to possess what the ancients themselves esteemed their master-pieces, I have no doubt but we should find their figures as correctly drawn as the Laocoon, and probably coloured like Titian.’

The frescoes and mosaics which have come down to us show beyond doubt that the ancients were thoroughly acquainted with the rules of perspective and foreshortening.

But though facts of this kind are of the greatest interest to the archæologist, yet to the amateur proper the history of painting will only begin with the revival of art after the darkest periods of the middle ages. He does not care about the possible merits of the Romans or Greeks in that respect, he wishes to judge of the positive merit of pictures actually before him. Now, on the one hand, the ancients have left us no pictures, and, on the other, their traditions had been indeed partially preserved at Constantinople, which was during nearly the whole

of the middle ages a sort of metropolis and fountain-head for the art of the world, but gradually that degenerate type fell down to the rank of simple illumination for the walls of churches and the margins of prayer-books. It is under this Byzantine form, characterised by the gold ground upon which the painters worked, and by the unchangeable rules of type and attitude, that art is uniformly met with among the European nations from the 5th to the 12th century of the Christian era.

Then, suddenly, towards the end of the 13th century, a *Renaissance* took place, and the art of painting entered on a period of rapid progress. One of the most direct causes of this *Renaissance* was probably the Latin conquest of Constantinople in 1206, and the more frequent intercourse between the Greeks and the Italians which resulted from it. We cannot doubt, notwithstanding, but that the decisive influence of men of genius had much to do with it. However this may be, we date from that period alone the History of Painting, the former ages being apparently 'pre-historic.'

That history is divided into seven great schools,—the *Italian, Flemish, Dutch, German, Spanish, French, and British*. Each school consists of several divisions: thus the Italian school, for an example, comprehends the Florentine, Umbrian, Roman, Venetian, Veronese, Paduan, Ferrarese, Bolognese, Parmesan, Cremonese, Milanese, Neapolitan, &c. But these distinctions are only important when these diverse artist groups, speaking the same tongue, have widely distinct characteristics. In other cases, it is better to keep to the general classification of painters by their nationalities, and simply to follow the descent of art through the successive generations of the same people.

a. The Italian School.

The Italian school originated at Florence. It was the most ancient of all, and the account of its origin is naturally very obscure. Indeed, nothing is known of its first masters but the names and a few isolated specimens of their workmanship.

There was *Andrea Rico di Candia* (died in 1105); *Serafini da Modena* (about 1150); the *Bizzamanos* who lived in Tuscany about 1190; *Guido da Siena* (about 1220); *Margaritone d'Arezzo* (1236-1275). These painters adhered to the precepts of the Byzantine decorators who had been brought over at great expense by the Italian cities to ornament their churches. They painted on panels of oak or pine-tree, sometimes on a fine canvas glued to the panel; they formed their grounds of a layer of gilt plaster upon which they afterwards painted their rude figures. Their colours were, as we mentioned before, mixed up with gluten or yolk of egg. The drawing of their figures was simple and incorrect, the flesh-colours were brown, the faces emaciated, the limbs lengthened out. With no idea of perspective or proportion, their works were like the first efforts of a child, more curious than beautiful. Still we may perceive in them a certain individual effort to free themselves from Byzantine routine.

In 1260 appeared the first picture of him whom one is accustomed (since Vasari) to call the grandfather of modern painting,—*Cimabue*. Without considerable progress, we may yet notice better regulated proportions than in its predecessors.

Then at last comes *Giotto*, his pupil (born 1276), who freed himself from the Byzantine style. Yet his drawing is still hard and Gothic; he cares little for perspective and chiaro-oscuro; but we may see in his works, for the first time, an effort at composition and expression, a harmony of proportion, a study of nature.

His pupils were many, and spread the new style through Italy: *Orcagna* and *Taddeo Gaddi* being the most illustrious.

While painting was thus making rapid strides in Tuscany, it began to develop also in Umbria, Romagna, Venice: the most eminent of the early masters of those parts being *Pietro Cavallini*. *Gentile da Fabriano*, who came later (1370-1450), shows considerable improvement on his predecessors. He came, besides, just at the time when the most important improvements were about to be made in the art.

Pietro della Francesca (1397-1479) and *Paolo Uccello* were already giving their attention to perspective, and reducing it to fixed rules. *Masolino da Panicale* (1383-1440), also a Florentine, was penetrating the mysteries of chiaro-oscuro. *Masaccio* (1402-1428?) was his pupil.

He is the first truly modern painter, *i.e.* whose composition is dramatic, whose forms and characters are personal, whose subjects are directly borrowed from nature. From his predecessors, he inherited perspective and chiaro-oscuro; from the great sculptors, Ghiberti and Donatello, he learnt nobleness and elegance of outline; from a conscientious study of nature, he gained that life which breathes in all his works. At 27 years old, he died, having merited the commendation which Sir Joshua Reynolds gives him: 'He appears to be the first who discovered the path which leads to every excellence to which the art has arrived, and may therefore be considered as one of the great fathers of modern art.'

Some contemporaries or immediate successors equally merited the eulogium, and contributed with him to establish the modern style; they were especially: *Fra Angelico* (1387-1455), *Benozzo Gozzoli* (died 1485), and *Fra Filippo Lippi* (1412-1469): the first, conspicuous for the deep religious sentiment of his works; the second for his colouring; the third for his chiaro-oscuro. The last was one of the first Italian masters who worked in oil. The secret of the Van Eycks had been brought from Flanders about 1444 by *Antonello da Messina*, and after him his pupil *Domenico Veneziano* had employed it.

Until now the subjects of pictures had been *representations* rather than *imitations*. With the painters who have been styled QUATTRO-CENTISTI, a period of the most perfect naturalism begins. *Filippino Lippi* (1460-1505) at Florence, *Perugino* (1446-1524) at Perugia and Rome, *Francia* (1450-1517) at Bologna, *Mantegna* (1430-1511) at Padua, the *Bellinis* at Venice, are the most dazzling names of the century.

With the two generations of painters who follow, *viz.* with *Leonardo da Vinci*, *Michael Angelo Buonarroti*, *Raffaello*,

Sebastiano del Piombo, *Andrea del Sarto*, we reach the highest development of art, characterised by all the excellencies of the preceding masters, in addition to incomparable dramatic powers, to the selection of the purest ideal forms, to the complete mastery of chiaro-oscuro. While the Florentine school produces these shining names, the Venetian school gives birth to *Gior-gione* and *Titian*, both the princes of colouring, and hardly had a day elapsed before Parma brought forth *Correggio*, who seems to have borrowed from both schools their several perfections, to exhibit on his canvas or on his frescoes all the grace of Grecian sculpture combined with the nobleness of Roman outline, the most exquisite tints with the most wonderful light and shade.

From that era art seems to have arrived at perfection, and after a short maturity it begins to enter on a long period of decay, extending into our own day. 'Decay' seems a hard word to apply to the immediate successors of the CINQUE-CENTISTI: *Tintoretto* and *Paolo Veronese* at Venice; the *Caracci*, *Guido*, *Albano*, *Domenichino*, *Guercino* at Bologna; *Bronzino* at Florence; *Baroccio* at Rome: and yet it is the only true word, for instead of surpassing their masters, they have only distantly followed them, while borrowing their methods. Mannerism easily arises from imitation: this decay, so barely apparent at first as hardly to be noticed, becomes more marked as we recede from the great masters, and as the pupils copy only copyists. From the great historical pictures we fall into subject painting; from eternal truth, into anecdote. The heirs of so much glory are, in the seventeenth century, at Rome, *Sassoferrato*, *Carlo Maratti*, *Pannini*; at Naples, *Salvator Rosa*, *Luca Giordano*, *Solimena*; at Bologna, *Francesco Mola*; at Venice, *Canaletti*, *Tiepolo*. In the eighteenth century, *Battoni*, *Guardi*, *Foschi*. In the nineteenth there are none.

b. The Flemish School.

The Flemish school was no more than the Italian school the spontaneous growth of the dark middle ages. It is no doubt

connected in its origin with the artistic methods brought down from antiquity by the Byzantine painters. But at the same time it is especially characterised by its realistic tendency, *i.e.*, it has drawn its inspirations much more from exact observation and imitation of nature than from the study of antique models or the pursuit of ideal beauty which marks the Italian school. The same character is shown in the German school, which we shall analyse afterwards : but the Flemish had the good fortune to bring to the service of their realism a profound knowledge of colouring, a softness of design, and at the same time a truth of expression which won for them one of the highest ranks in the hierarchy of art.

What a school this was which began at Bruges with the brothers *Van Eyck* (1390–1450?) and continued with *Hemmelinck* and *Mabuse* down to *Pourbus*, *Breughel*, and at last to *Rubens*, *Vandyck*, *David Teniers* ! Whether the Van Eycks really invented the art of mixing colours with a siccative oil, as the legend has it, or whether they merely applied to painting a process used in the manufactures of the 11th century, as the archæologists say, it is no less true that they have an incontestable right to be considered the founders of the Flemish school. Before them, their father and the other old masters of the Low Countries only worked their pictures on golden grounds, a method inherited from the Byzantines, and may be classed together under the name of the ‘Gothic school,’ open to all Europe. They were the first to submit their composition to the rules of ærial and linear perspective which divide the barbaric art of the middle ages from modern art ; they were the first to show a vigorous colouring, a design charming in its simplicity, a grace full of nature and truth. These were the leaders, as Giotto had been before them in Italy ; and in their most remote successors, we find their chief characteristics, carried to the maximum of intensity and effect by the extension of professional methods and the example of the great Italian models. In the long fury of religious strifes, through sedition, revolt, pillage, civil and foreign wars ; in the midst of famine, pestilence, of all

the scourges which visited the Low Countries, the Flemish school pursued its way, retaining its unity and its tradition, and arriving by an almost uninterrupted succession of great artists to our own days.

Bruges was the cradle of the Flemish school ; Antwerp and the noted Academy of St. Luke produced its most illustrious representatives.

c. The Dutch School.

The Dutch school, which resembles the preceding one in some respects, and has often been very wrongly confounded with it, differs in very distinct characteristics from it. Like it, it draws its inspirations from nature. To the help of a perfect and occasionally servile imitation of reality, the Dutch added a thorough knowledge of the laws of light and perspective, an incomparable skill in *chiaro-oscuro*, and an extraordinary patience and minuteness of workmanship. But it seems that this mirror-like capacity lessened their artistic faculty. They fail in expressing passion in their faces, perhaps because Dutch living faces are not very expressive ; they readily fall from the true to the trivial, and from the trivial to the grotesque ; even when they wish to rise to higher conceptions than usual, they forget to give that dignity of outline, of attitude, or of costume to their figures which suits historical painting. In a word, they are everywhere and always *homely*. But yet no school has known so well how to express the poetry of vast humid plains, the mystery of the forest, the murmuring of the brook, the wild harmony of the storm, or, on the contrary, the quiet fireside, the little dramas of domestic life, the splendour of rich furniture, the shaded tinting of bright copper. The Dutch are pre-eminently painters of *incident*, or life taken suddenly at some special moment, which is reproduced with scrupulous fidelity and often in an astonishingly happy manner. At the same time there is no school which presents more variety and contrasts, no school in which it is more difficult to trace the artistic lines of descent, and to discover from what master each painter pro-

ceeds. There is rather a succession of great artists born on the same soil, than a so-called school, so much do the subjects, tendency, and manner of each differ. One point in common they have, with the nationality, and that is, as we mentioned above, their strong love of home life.

The founder of the Dutch school was *Lucas van Leyden* (born 1494), who was the first to invent aerial perspective (for want of linear perspective, which he was unacquainted with), and contrived to represent depth and distance of objects by lighter tints. His contemporary *Van Schoorel* was the master of *Anthony More*, after whom we arrive at the great era of the Dutch school (the seventeenth century), comprising such names as *Cornelis Poelenburg* (1586-1660), the two brothers *Both*, then *Wynants* and *Rembrandt* (1608-1669), the unrivalled master of light and shade. Then come *Albert Cuyp*, *Terburg*, *Adrian Brouwer*, *Gerard Douw*, *Metzu*, *Wouwerman*, *Nicholas Berghem*, *Potter*, *Wilhem* and *Adrian Vandevelde*, the two *Mieris*; then *Hobbema*, *Jacob Ruysdael*, *Karel du Jardin*, *Melchior Hondekoeter*, *Jan Steen*, *Vander Heyden*, and *Van Huysum* (1682-1749), whose immediate successors bring us down to the present epoch.

d. The German School.

Every one will allow that *Albert Dürer*, born at Nuremberg in 1471, was the real founder of the German School. He had, however, received lessons from *Martin Schongauer* (of Colmar), and from *Michael Wohlgemuth* (of Nuremberg), and in 1505 he went to perfect himself in his art by a prolonged sojourn at Venice and Bologna. The German school might therefore be considered simply a branch of the school of the Netherlands grafted on an Italian stock. But it is certain that Dürer was the first to give it the deep seal of realism and that exact imitation of nature which has continued to be its chief characteristic.

His contemporary *Lucas Cranach* (born 1472) united to similar qualities a grace and tenderness entirely absent from Dürer's compositions, but lacked the correct drawing of that

artist. After them *Hans Holbein* (1494-1543) brought the special characteristics of the German school to their height. These consisted in strength of colour, exact flesh-tints, and a vivid reality of expression.

Adam Ælzheimer (1574-1620) and *John Rottenhamer* (1564-1604) also deserve an honourable place amongst the painters of their times. Both had numerous pupils and still more numerous imitators.

But from the seventeenth century the German school lost its originality, and merged insensibly into the schools of the Netherlands, of which its representatives adopted the methods and characteristics as well as the teaching. *Netscher* and *Lingelbach*, for example, are looked on as Dutch painters, though born on German soil.

e. The Spanish School.

The Spanish school has been much neglected by historians of art, and its origin is involved in great obscurity. The first painter of the Iberian peninsula who diverged from the Gothic routine seems to have been *Antonio del Rincon*, born at Guadaluaxara in 1446, who went to study his art in Italy, and then returned to practise it at Madrid. But the true founder of the Spanish school was a pupil of Michael Angelo Buonarroti, *Berruguette*, who lived forty years later than Rincon. His merit procured him the appointment of painter to the Emperor Charles V., and he was commissioned to carry out important works in the Palace of the Prado, in the Alhambra at Granada, and in a great many churches. Almost at the same time another Spaniard, *Vicente Foanes*, who had studied at Rome under the best disciples of Raffaele, returned to his native country, and founded the school of Valencia. That of Madrid produced *Morales*, called 'El Divino,' although he never painted anything but heads or busts of Christ, admirable in expression as they were. Lastly, at Seville, *Luis de Vargas* became the head of a new branch of the Spanish school, whence issued shortly *Cespedes*, called 'the Spanish Raffaele,' and *Herrera the Elder*

(1576-1656), the first Spanish master who was truly original. Until his days, the Spanish painters had all servilely followed the Italian school. But with him the right path had been found. *Ribera*, *Zurbaran*, showed that Spanish painters could think for themselves, and depict nature under new aspects. At last the peninsula produced those illustrious masters, of whom any school would be proud, Don *Diego Velasquez* (1599-1660), who united nobleness and dignity of form to the most conscientious adherence to nature, and the great magician, the great colourist of Seville, *Estéban Murillo* (1618-1682).

f. The French School.

The commencement of the French school of painting is generally dated from *Nicholas Poussin* (1594-1665) or from *Simon Vouet* (1582-1633). Archæologists trace it back to *Jean Cousin* (born 1530) at furthest. It is certain, however, that these painters, pupils of the Italians, only walked in the paths opened by the Florentine and Roman masters, and that before them *François Clouet*, called *Fanet* (1500-1572), had inaugurated a species of art which was truly and conspicuously original. From the commencement of the 15th century, even, we find *Jehan Fouquet* (1415-1485), without waiting for the example of the Italians, at a time when Leonardo da Vinci and Pietro Perugino were not yet born, carrying the art of miniature painting further perhaps than it has ever been carried since ; still, it is certain that it is owing to the Renaissance and Italian influence that France for the first time possessed a true school, *i.e.* a succession of painters holding their own traditions. To Poussin succeeded *Stella*, *Bourdon*, *Noel Coypel*; then came *Eustache Lesueur*, *Le Brun*, *Claude Gellée*, called *Lorrain*, *Largillière*, *Rigaud*, *Mignard*, *Santerre*, *Fouvenet*; then *Watteau*, *Boucher*, *Latour*, *Chardin*, *Greuze*, *Fragonard*; lastly, *David*, *Prud'hon*, *Géricault*, *Ary Scheffer*, *Ingres*, *Delaroche*, *Delacroix*, *Decamps*.

The French school on the whole has possessed but feebly

either religious feeling or an appreciation of nature. It has not been, therefore, poetical in the lyric sense of the word, if by poetry we understand an aspiration towards the invisible world and a striving after the infinite. But it has been an historical school in the highest degree, mixed up with earthly things and endeavouring to record with pencil and brush the ideas, manners, and events of the times in which it existed.

g. The British School.

Last in date, but not in merit, comes the British school. With us, as with other nations of Europe, the middle ages produced artists of every kind, architects, goldsmiths, sculptors, and painters, painters of church walls, portrait and heraldic painters, painters of miniatures for prayer-books and manuscripts. But religious wars have destroyed so great a number of these precious monuments, that only a few fragments remain. Moreover, the traditions of British art were wholly interrupted by these civil strifes ; for many centuries, especially from Henry the Eighth's reign, all works of art in this country were confided to foreign hands. The list of names is long and glorious, beginning with *Holbein*, *Anthony More*, *Lucas de Heere*, and *Zucchero*, down to *Rubens* and *Vandyck*.

The last-mentioned, by the long sojourn he made in our island, by the great change that his surrounding made in his talent, and chiefly by the influence which he had on the revival of art in Great Britain, must be almost considered an English painter, and deserves in every sense to be called the father of British painting.

Around him was grouped a true school, including not only foreign names, but also several natives, as George *Jamesone*, Michael *Wright*, his pupil, James *Gandy* and his son William, Henry *Stone*, called *old Stone*, and, lastly, William *Dobson* (1610-1646), the first in date of the English painters of eminence. Influenced in the same way, we may mention Robert *Walker*, who was a good portrait painter.

Then, owing perhaps to the unceasing partiality of Charles I. and his successors for foreigners, the British school underwent a second eclipse ; Sir *Peter Lely*, Sir *Godfrey Kneller*, *Antonio Verrio*, and *Louis Laguerre*, being the most eminent who came over the channel and monopolised again all the orders of royalty or nobility. We must come down to the 18th century, and to *Cradock*, *Woolton*, *Samuel Scott*, *James Thornhill*, *Jonathan Richardson*, *Charles Fervas*, *Joseph Highmore*, *George Knapton*, *Thomas Hudson*, *Francis Hayman*, before we meet with any painters of worth.

Then we reach an epoch when the British school, throwing off its foreign bonds, asserts its independence—and that mainly by the appearance of the most thoroughly original of its masters, *William Hogarth* (1697–1764), the son-in-law of *Thornhill*, *Joshua Reynolds*, the pupil of *Hudson*, *Thomas Gainsborough*, who studied under *Hayman*.

Striking fact,—it is at the moment when the art of Europe everywhere entered on a period of decay, that British art began to blossom in all its beauty ! With *Hogarth*, the satirist and moralist, with *Reynolds*, the great portrait painter, so truly English, with *Gainsborough*, his rival, and the precursor of modern landscape, the genuine British school was founded.

R. Wilson tried in vain to preserve the Italian style of landscape. There stood *John Crome* who looked on nature with an English eye and knew so well how to express it ; there went *Turner*, peculiar and alone of his kind, not only in England, but in the whole world of art ; and *Th. Lawrence*, *Constable*, *G. Romney*, *Barry*, *Th. Phillips*, *David Wilkie*, *Patrick Nasmyth*, *W. Mulready*, *W. Etty*, *W. Collins*, *C. Stansfield*, *Leslie*, *Edwin Landseer*, *Bonington*, *Creswick*, *George Lance*, to say nothing of the living masters. Some bequeathed to us pictures of noble, elegant, and aristocratic beauty ; others left us true and faithful representations of rural life and scenery ; others, looking on their immediate surroundings, have humorously recorded the manners of their countrymen. One and all, speaking the English tongue with a national accent and colouring, have in less

than a century and a half, founded the most original, the most varied and, it may be, the most national school which we read of in the whole history of art.

X. An Explanation of the Principal Terms used in Painting.

ACCESSORIES.—The objects which a painter introduces into his work (independent of the principal figures), which are not absolutely necessary to the subject represented, and yet give to it relief, beauty, or energy.

AËRIAL PERSPECTIVE.—See **PERSPECTIVE**.

ANACHRONISM, in painting, is the draping of ancient personages in modern costume, as practised by some of the old Dutch and Italian masters, or *vice versâ*. Also the introduction of modern buildings, ships, or inventions in ancient subjects and *vice versâ*.

ANTIQUE.—This term is applied to the paintings and sculptures which were made at that period when the arts were in their greatest perfection among the ancient Greeks and Romans. But it is generally used for statues, basso-relievos, medals, intaglios, or engraved stones. It has been doubted whether the finest works of antiquity have come down to us, but the principal of those which have been the guide of the most distinguished artists are the Apollo Belvedere, the Laocoon, the Antinous, the Torso, the Gladiator, the Venus of Medicis, the Venus of Milo. The Elgin Marbles in the British Museum form a treasury of knowledge of the antique school. A profound study of the antique was the source from which the greatest artists of modern times, as Michael Angelo and Raffaëlle, drew the perfection which has immortalised their names.

AQUARELLE.—See **WATER-COLOURS**.

ATTITUDE in painting is the posture or disposition of the limbs and members of a figure, by which we discover the action in which it is engaged and the very sentiment supposed to be in

the mind of the person represented. It comprehends all the actions of the body : but whatever attitude be given to any figure, it must show the beautiful parts, as much as the subject will permit, let it be what it may. It must besides have such a turn as, without departing from probability, or from the character of the figure, may diffuse grace over the action. The choice of fine attitudes constitutes one of the greatest beauties of grouping.

BACKGROUND.—This term denotes the field or space round the groups in historical pictures, or that which is placed to set off a single figure ; and it is likewise applied to the places and buildings in the distances of landscapes. The invention of backgrounds is considered one of the most difficult as well as the most important parts of paintings.

BAMBOCCIALE.—A term applied to homely and rustic subjects,—fairs, village feasts, &c. The name comes from the painter Peter de Laer, nicknamed, for his deformity, *Il Bamboccio* (the cripple).

BEAUTY, IDEAL.—This term is made use of to express that degree of perfection in a form, especially of the human figure, which does not actually exist in nature, but only in the creative fancy of the artist. ‘It is this intellectual dignity,’ says Reynolds, ‘that ennobles the painter’s art ; that lays a line between him and the mere mechanic ; and produces those great effects in an instant, which eloquence and poetry are scarcely able to attain.’

BOLDNESS, in art, is directly opposed to timidity or laboured execution.

BREADTH.—This term, as applied to a picture, denotes grandeur of expression or distribution, as opposed to contraction and meanness. Breadth is usually indicative of a master, as the want of it almost always accompanies the performance of an indifferent artist. When the lights in a picture are so arranged that they seem to be in *masses*, and the darks are *massed* to support them, so that the attention of the spectator is powerfully arrested, we have what is called *breadth of effect*

or *breadth of light and shade*. Breadth conveys the idea of greatness. Correggio is perhaps the master in whose works breadth appears pre-eminently conspicuous.

CARNATIONS are the flesh-tints in a picture.

CARTOON (from the Italian *cartone*, pasteboard).—Hence the word came to be applied to the drawings or coloured designs on paper, intended to be transferred to the walls in fresco painting, or wrought in tapestry. The most famous cartoons in the world are the celebrated *cartoons of Raffaele*, designs for tapestry executed for Pope Leo X., which were for many years admired at Hampton Court Palace, and are now in the South Kensington Museum.

CHALKY is that cold or unpleasant effect which arises from an injudicious combination of colours that do not agree well together. Thus, white mixed with vermilion, without being tempered with the ochres or burnt sienna, will appear crude and chalky.

CHARGED is a term used by artists to signify anything that exceeds : such as exaggerating the outlines, in order to show a superior degree of skill, or to heighten the effect. De Piles advises artists to avoid *charging*, and says that the antique statues never have this pedantry or affectation ; that there is nothing of the kind in the works of those great masters who always imitated them, as Raffaele, Annibale Caracci, Domenichino, Nicolas Poussin, and others. ‘Yet,’ he observes again, ‘there are charged outlines that please, because they are above the lowliness of ordinary nature and carry with them an air of freedom, with an idea of great taste, which deceives most painters who call such excesses the grand manner. And although to such persons, who have a true idea of correctness, simplicity and elegance of nature, these excesses may seem superfluous, as they only adulterate the truth, yet one cannot forbear to commend some things that are overcharged in works, when the distance from whence they are to be viewed softens them to the eye ; or when they are used with such discretion as makes the character of truth more apparent.’

CHIARO-OSCURO (Italian), light and shade. This term refers to the general distribution of lights and shadows in a picture, and their just degradation as they recede from the focus of light. 'It comprehends,' says Professor Phillips, in his Lectures, 'not only light and shade, without which the form of no objects can be perfectly represented, but also all arrangements of light and dark colours in every degree ; in short, in accordance with the compound word composing its name, which we have adopted from the Italian, the light and dark of a picture.' *Chiaro-oscuro* particularly refers to the great masses of lights and shadows in a painting, when the objects are so disposed by artful management, that their lights are together on one side, and their darks on the other. The best examples among the Italians are to be found in the works of Correggio, Leonardo da Vinci, and Giorgione ; among the Dutch, in those of Rembrandt, Adrian Ostade, and De Hooze. A composition, however perfect in other respects, becomes a picture only by means of the *chiaro-oscuro*, which gives faithfulness to the representations, and therefore is of the highest importance to the painter ; at the same time, it is one of the most difficult branches of the artist's study, because no precise rules can be given for its execution. The drawing of a picture may be correct, the colouring may be brilliant and true, and yet the whole picture remain dry and hard ; as we find it is the case in the works of painters who preceded Raffaello and Leonardo da Vinci ; and it was one of the great merits of those sublime geniuses, that they left their masters far behind them in *chiaro-oscuro*, though since their time many great artists have surpassed them in this respect.

COLOURIST is a painter whose peculiar excellence is his colouring, but not therefore his only excellence. Titian, Veronese, Rubens, are considered the best of colourists.

COMPOSITION is the arrangement of objects and the disposition of the parts so as to form an harmonious union of the whole ; hence anything extraneous, that disturbs the connection and diverts the mind from the general subject, is a vice. Com-

position, which is the principal part of the invention of a painter, is by far the greatest difficulty he has to encounter. The compositions of Raffaele are said to be *grand*, those of Veronese *rich*, those of Poussin *classical*, those of Teniers *natural*.

CONTOUR or OUTLINE is the line which terminates and defines the figure or object.

CONTRAST is an opposition in the position of the different figures or objects so contrived as to make a variety in a painting.

CORRECTNESS of design consists in the just observance of the proportions of the figure, as established by the antique models or by the most beautiful examples selected from nature.

DEMI-TINTS. This term implies the various gradations of which a colour is capable.

DESIGN.—A representation of anything in outline.

DISTEMPER is a preparation of colours without oil, only mixed with size, white of egg, or any such proper glutinous or unctuous substance. All ancient paintings were executed in this manner before the year 1460, when oil painting was first discovered. The *Cartoons of Raffaele* were painted in distemper.

DRAPERY.—The art of disposing the folds of the drapery in the most effective and judicious manner requires no inconsiderable part of the painter's skill and attention. Draperies are said to be well cast when the folds are distributed so as to appear rather the result of chance than of art, study, or labour. Order, contrast, and variety of stuffs and folds constitute the elegance of draperies ; and diversity of colours in such stuffs contributes extremely to the harmony of the whole in historical compositions.

DRAWINGS.—There are several kinds of drawings ; in a general sense, the term is applied to any study or design made with black-lead pencils. Not unfrequently, however, the drawings by the old masters were executed with black and white or coloured crayons, as well as with black-lead pencils.

DRYNESS is a term by which artists express the common defects of the early painters in oil, who had but little knowledge

of the flowing contours which so elegantly show the delicate forms of the limbs and the insertion of the muscles ; the flesh in their colouring appearing hard and stiff, instead of expressing softness and pliancy. The draperies of the early painters, and particularly of the Germans, concealed the limbs of the figures, without truth or elegance of choice ; and even in their best masters the draperies very frequently either degraded or encumbered the figures.

EFFECT.—By effect in painting is understood the energy and beauty of the optical results of the combinations, accidental or arising from calculations well understood, either of the lines, of the tones, bright or dark, or again of the colours of the tints. But it is especially to the combinations of the *chiaro-oscuro*, that the effect owes its energy, its suavity, and its charm ; and what proves it is the appearance of engravings which offer colour without much effect. Colouring, indeed, does produce its particular effect ; but it is optically subordinate to that which is obtained by the bright and dark, semi-bright and semi-dark masses, and we thus distinguish the effect of Rubens and the colouring of Titian. The pictures of Poussin and Raffaele have but little effect ; those of Vandyck, Velasquez, Gerard Douw, Reynolds, and Prud'hon have a great deal of effect.

ELEGANCE in a design is a manner which embellishes and heightens objects, either as to their form, or colour, or both, without destroying or perverting truth. It appears most eminently in the antiques, and next in those painters who have imitated them best, the principal of whom is Raffaele. De Piles observes that elegance is not always founded on correctness, as may be seen in the works of Raffaele and Correggio ; in the latter of whom, notwithstanding his incorrectness of design, his elegance of taste, and the turn which he has given to his actions, cannot but be admired.

ENAMEL.—Painting in enamel is done by mixing mineral colours with a flux or vitreous base, and subjecting the work to the action of heat.

ENCAUSTIC (from the Greek *enkaustikon*).—A kind of painting executed by the application of fire, wax being, in various ways, combined with the colours. Pliny mentions three methods, but in such vague terms that there is great uncertainty as to the precise practice of the ancients.

EXPRESSION principally consists in representing the human body and all its parts in the action suitable to it ; in exhibiting in the face the several passions proper to the figures, and marking the motions they impress on the other parts. Frequently the term 'expression' is confounded with that of passion ; but the former implies a representation of an object agreeably to its nature and character, and the use or office it is intended to have in the work ; while passion in painting denotes a motion of the body, accompanied with certain airs of the face, which mark an agitation of soul. So that every passion is an expression, but not every expression a passion.

FIRST PAINTING is the ground colouring, or first coat of colour, which some of the old Italian masters were in the habit of laying on very thick, and putting the canvas aside till well seasoned, before the application of the fine coats of colouring, to obtain a greater effect and a greater permanency, or it may be only following the routine of distemper painting.

FORESHORTENING is the art of representing figures and objects as they appear to the eye, viewed in positions varying from the perpendicular. This art is one of the most difficult in painting, and though absurdly claimed as a modern invention, was well known to the ancients. Pliny speaks particularly of its having been practised by Parrhasius and Pausias, two Greek painters ; besides, it is impossible to execute any work of excellence without its employment. In painting domes and ceilings, foreshortening is particularly important. The meaning of the term is exemplified in the celebrated 'Ascension' in the *Pietà di Tarchini*, at Naples, by Luca Giordano, in which the body of Christ is so much foreshortened that the toes seem to touch the knees, and the knees the chin.

FRESCO is a kind of painting performed on fresh plaster, or

on a wall covered with mortar not quite dry, and with water-colours. The plaster is only to be laid on as the painting proceeds, no more being to be done at once than the painter can despatch in a day. The colours being prepared with water, and applied over plaster quite fresh, become incorporated with it, and retain their beauty for a great length of time. All the productions of Michael Angelo, and a considerable part of those of Leonardo da Vinci, Raffaele, Correggio, Giulio Romano, &c., were painted in fresco.

GRACE principally consists in the turn that a painter gives to his objects to render them agreeable, even those that are inanimate. It is more seldom found in the face than in the attitude ; for our manner is produced every moment and can create surprise. A woman can be beautiful but in one way, while she may be graceful in many. Grace is found neither in constrained nor in affected manners, but in a certain freedom and ease between the two extremes. Thus Milton, speaking of the mother of mankind, says, 'Grace was in all her steps.' The 'Charity,' by Correggio, may be cited as a model of grace in composition and execution. Also some of the works of Albano.

GROUP is the combination or joining of objects in a picture for the satisfaction of the eye, and also for its repose. Though a picture may consist of different groups, yet they should all tend to unity, and one only ought to predominate. By a predominant group the eye is agreeably fixed, and by means of the repose caused by a spread of lights and shades, neither the effect of the other groups nor that of the subordinate objects is injured.

HARMONY is that congenial, accordant, and pleasant effect in a picture, resulting from an intelligent distribution of light and shade, a judicious arrangement of colours, and a consistency and propriety in composition.

HORIZONTAL LINE, in perspective, is a line that marks the horizon, or the place of the supposed horizon, and which is always on a level with the eye.

IMITATION.—An imitator is an artist who makes his own designs, but adopts the style of his master or of another, in his execution. He is a mere *copyist* when he adopts both the style of design and execution. Some artists have the faculty of imitating some eminent masters so exactly, that their *imitations* will readily pass for *originals* by the masters imitated. The French call such pictures *pastiches*. De Piles advises ‘all persons who do not wish to be deceived by *pastiches* to compare the taste of design, the colouring, and the character of the pencil with the originals, for there is always a perceptible difference on close comparison.’

LINEAR PERSPECTIVE.—See PERSPECTIVE.

LOADING is a term applied to laying colours in thick masses on the lights, so as to make them project from the surface, with a view to make them strongly illuminated by the light that falls on the picture, and thus mechanically to aid in producing roundness and relief, or to give a sparkling effect to polished or glittering objects.

LOCAL COLOURS are such as faithfully imitate those of a particular object or such as are natural and proper for each particular object in a picture. Colour is also distinguished by the term local, because the place it fills requires that particular colour, in order to give a greater character of truth to the several tints with which it is contrasted.

MANNER is that habit which painters acquire, not only in the management of the pencil, but also in the principal parts of painting, as invention, design, colouring. It is by the manner in painting that connoisseurs decide to what school it belongs, and by what particular master of that school it was executed. Some masters have had a variety in their manners at different periods of life, others have so constantly adhered to one only, that those who have seen even a few of their pictures, will immediately know and judge of them, without the risk of mistake. The variety observable among artists arises from the manners of the different schools in which they have received their instruction, or of the artists under whom they have

studied ; for young painters, feeling a partiality for those masters they have imitated, prefer what they have long accustomed themselves to admire. Yet there are instances among the great artists of painters who have divested themselves of that early partiality so effectually as to fix on a manner far better adapted to their particular genius, and by this means have arrived at a greater excellence. Thus Raffaelle proceeded, and acquired a much more elevated manner after he had quitted the school of Perugino and seen the works of Leonardo da Vinci.

MANNERISM is an affected style, contracted by an imitation of the peculiarities of some particular master, instead of a general contemplation of nature.

MORBIDEZZA.—The Italians call whatever is delicate and soft *morbido*, and in painting they use the term *morbidezza* to express that richness and softness of colour which appears in the best imitations of beautiful nature, as in the carnations of women and children. Correggio possessed in an eminent degree this rare quality.

ORDONNANCE.—See COMPOSITION.

OUTLINE.—See CONTOUR.

PASTEL PAINTING is a style of painting with coloured crayons, which the French have brought to high perfection. Greuze, Boucher, and especially Latour, were eminent in this branch of the art.

PERSPECTIVE.—The art of representing the appearance of objects as seen from a certain point of view. It is divided into geometrical or *linear perspective* and the perspective of colour or *aërial perspective*. Both are subjected to perfectly scientific rules, and without the observance of those rules no picture can have truth or life. Linear perspective describes or represents the position, form, and magnitude of objects, and their diminution in proportion to their distance from the eye. Aërial perspective is the degradation of the tones of colours, which throws off the distances of grounds and objects, and which judicious artists practise by diffusing a kind of thin vapour

over them, that deceives the eye agreeably. It shows the diminution of the colours of objects in proportion as they recede from the eye by the interposition of the atmosphere between the eye and the objects. The proportion of this degradation is regulated by the purity of the atmosphere. Hence, in a fog, it will be greater at the distance of a few feet, than in a clear sky at as many miles. Distant objects in a clear southern air appear to an eye accustomed to a thick northern atmosphere much nearer than they really are. Thus, as the air changes, the aërial perspective must change. Morning, noon, evening, moonshine, winter, summer, the sea, &c. all have their different aërial perspective. In aërial perspective, the weakening of the tints corresponds to the foreshortening of the receding lines in linear perspective. In the illuminated parts of objects, the tints are represented more broken and fluctuating and the shaded parts are often aided by reflection. By aërial perspective, two results are obtained : 1. Each object in a picture receives that degree of colour and light which belongs to its distance from the eye. 2. The various local tones are made to unite in one chief tone, which last is nothing else than the common colour of the atmosphere and the light which penetrates it. The charm and harmony of a picture, particularly of a landscape, depend greatly on a proper application of the laws of perspective.

REFLECTED LIGHTS are the borrowed lights, or lights coming from one object to another ; and those reflected lights always partake of the tint of the object from which the light is reflected. Not only the atmosphere, but every object in nature reflects light.

RELIEF or RELIEVO denotes those objects which are represented on a plane surface, and yet appear to project from it, by the judicious application of the principles of chiaro-oscuro.

SKETCH is sometimes used for the preparatory drawing on the canvas of the principal masses of a composition ; sometimes to denote a small finished painting which is intended as a model for the execution on a larger scale of a proposed work.

It is more commonly and properly applied to drawings in pencil, oil or water colours, from nature or life, which are intended for studies.

STILL-LIFE.—The representations of inanimate objects, as dead game, vegetables, fruits and flowers, musical and sporting instruments, weapons, tankards, glasses, &c., or of fishes and domestic animals of every description, when forming compositions by themselves, are called *still-life*. When living persons are principals in the compositions, the introduction of such things are called *accessories*.

STUDY is a model which the artist has prepared to enable him to judge of the merits or effect of the work he proposes to execute. The term is applied to a single object or to a whole composition.

STYLE.—Sir Joshua Reynolds says that ‘in painting, style is the same as in writing; a power over materials, whether words or colours, by which conceptions or sentiments are conveyed.’ Styles vary in painting as in writing: some are grand, others plain; some florid and others simple. The word very often signifies only the manner peculiar to a school or a master, in design, composition, colouring, expression, and execution.

TONE is the harmony of colouring in a painting, or the happy effect produced by the proper degradation of light and shade, so as to cause all harshness and crudeness to disappear.

VANISHING POINTS—a term of perspective. In order to understand its meaning, it is necessary to bear in mind the following facts: (1) The *horizontal line* is always on a level with the eye. (2) The point in the horizontal line directly opposite the eye is the *point of sight*, and the ray issuing from this point, which forms a right angle with the horizontal line, is called *the principal visual ray*. (3) The *point of distance* is the actual distance of the eye from the plane of the picture, as measured on the horizontal line, from the point of sight. Now the *vanishing points* are the points in which parallel lines converge perspectively, which points, in level planes, are in the horizontal lines, viz. either in the point of sight itself, or more

or less distant from it, according to the position of the observer. When, owing to the obliquity of the surface, these converging points do not meet in the horizontal line, but strike above or below it, they are called *accidental points*.

VEHICLE is any liquid used to dilute colours to render them of a proper consistence to spread on the canvas.

WATER-COLOURS or AQUARELLE.—This mode of painting on paper is performed with colours so thin and delicate, that they are generally little more than tints. Water-colour painting is carried to much greater perfection in England, where it is highly prized, than in any other country. It is admirably adapted for sketching landscapes, woodland scenery, &c.

A

DICTIONARY OF PAINTERS.

A

Aa, vander (Thierry), Dutch. *Still-life*. B. 1731.

Aalst. See *Aelst*.

Aartsen (P.), Dutch. *History*. 1498-1564.

Abarca (Maria de), a Spanish paintress. *Portraits*. Middle of 17th century.

Abate (Andrea), Italian. *Still-life*. D. 1732.

Abati (Niccolo dell'), Italian. Scholar of Correggio. Eminent *historical* painter. 1512-1571.

Abati (Pietro Paolo), Italian. *Battles*. About 1550.

Abati (Ercole), Italian. *History*. 1563-1613.

Abatini (Guido Ubaldò), Italian. *History in fresco*. About 1650.

Abbiati (Filippo), Italian. *History*. 1640-1715.

Abbott (Lemuel), English. School of Hayman. *Portraits*. 1760-1803.

Abbruzzi (—), Italian. *Landscapes*. About 1780.

Abel (Joseph), German. Scholar of Füger. Distinguished *historical* painter. D. 1818.

Abel (Ernst August), German. *Miniature portraits*. About 1780.

Aberli (John Louis), German. *Portraits*. *Landscapes*. 1723-1786.

Abesch (Anna Barbara), a Swiss glass paintress. D. 1750.

Abildgaard (Nikolai), Danish. Distinguished *historical* painter. 1744-1809.

Abondio (Alessandro), Italian. *History*. *Portraits*. About 1650.

Abshoven (Theod. van), Flemish. Scholar of D. Teniers and one of his most successful imitators. 1648-1690.

Accama (Bernard), Dutch. *Portraits*. 1697-1756.

Accama (Matthew), Dutch. *History*. *Allegories*. 1702-1783.

Acceri (Cesare Antonio), Italian. *Landscapes*. About 1610.

Acevedo (Cristobal de), Spanish. *Scriptural history*. About 1575.

Acevedo (D. Manuel), Spanish. *History*. *Religious subjects*. B. 1744.

Achen, or **Ach** (John van), German. Eminent *historical* and *portrait* painter. 1552-1615.

Achtersveldt (Jacob), Dutch. Scholar and imitator of Metz. D. 1704.

Achtschelling (Lucas), Flemish. *Landscapes*. 1571-1631.

Acker (J. B. van), Flemish. 1794.

Adda (Conte Francesco d'), Italian. Scholar and imitator of Leonardo da Vinci. D. 1550.

Admiral (Jean P), French. *History*. *Portraits*. 1698-1773.

ADRIËNSEN (Alexander), Flemish. *Fruit*. *Flowers*. *Vases*. *Fish*. Excellent in the last named. Esteemed. 1625-1685.

ADRIANO (Frate), Spanish. *Scriptural History*. Scholar of Pablo de Cespedes. His works are scarce and highly valued. D. 1650.

AELST, or **AALST** (Evert van),

Dutch. *Still-life. Dead game. Birds. Armour. Vases.* Carefully finished and rather esteemed. 1602-1658.

Aelst (Paul van), Dutch. *Fruit. Flowers.* D. 1679.

AELST, or **AALST** (William van), nephew and scholar of his uncle Evert van Aalst, but much superior to him in the same subjects. 1620-1681.

ÆLZHEIMER (Adam), [otherwise Elsheimer, Elzheimer,] called by the Italians *Il Tedesco*, an excellent German painter, born at Frankfort on the Maine, 1574. Studied first under Philip Uffenbach, then in Italy, where, after examining the best models, modern as well as antique, he fixed upon a style of painting peculiar to himself, designing *landscapes with historical figures* in small, and finishing them in so neat and exquisite a manner as to be without a competitor. Sun-settings or sun-risings, night pieces by candlelight, torchlight, or moonlight, are his favourite subjects. His pictures are usually of cabinet size, some of them very small; always conspicuous for the fine taste of the design, the neatness and correctness of the drawing in the figures, the admirable management and distribution of the lights and shadows, the airiness, spirit and delicacy of the touch, the excellence of the colouring. His figures have most of the manner of Raffaele's best characters, and the illumination thrown over his pictures gives them that grandeur which marks the works of Titian. As he died very young [1620], and bestowed much labour on his works, they are not numerous and command enormous prices. His most capital pictures are 'The Flight into Egypt,' 'The Angel with Tobit,' 'The Beheading of St. John,' 'Philemon and Baucis,' 'Latona and her Sons,' and 'The Death of Procris.' *Imitators and copyists*: they are few, amongst whom the most successful were *Thomann* (Jacob Ernst),

Moyaert (Nicholas), and *de Gandt*. Copies by Paul *Juvenel* are rather numerous, but common observers only will take them for originals.

Aerts (Richard), Dutch. *History.* 1482-1577.

Aertsen (Peter), called *il Longo*, Dutch. *History.* 1519-1573.

Aertsen (Dirk), Dutch. *History.* B. 1555.

Agostino (di Milano), called *Delle prospettive*. *History. Architectural views.* About 1525.

Agresti (Livio), Italian. *Scriptural history*, chiefly in fresco. D. 1580.

Agüero (Benoît Manuel), Spanish. *Battles. Landscapes.* D. 1670.

Aguiar (Tommaso de), Spanish. *Portraits.* Middle of 17th century.

Aguila (Francesco del), Spanish. *Frescoes.* About 1570.

Aguilera (Diego de), Spanish. *Scriptural history.* About 1575.

Aguirre (Francisco de), Spanish. *Portraits.* About 1646.

Aigen (Karl), German. *History.* 1694-1762.

Aikman (William), English. *Portraits.* Most of the pictures ascribed to Kneller are his work. 1682-1731.

Airola (Donna Angela Veronica), Italian paintress. *Scriptural history.* D. 1670.

Aken (F. van), Dutch. *Fruit. Flowers.* 17th century.

AKEN (Joseph van), Dutch. Employed by some eminent landscape painters to introduce the figures into their pictures, at which he was very skilful. He also painted on satin and velvet. D. in London, 1749.

Akerboom (—), Dutch. *Interior of cities and villages. Comical scenes.* Middle of the 17th century.

Alabardi (Giuseppe), Italian. *History.* About 1600.

Alamanni (Gaetano), Italian. *Architectural views.* D. 1782.

Alamanni (Pietro), Italian. Scholar of Carlo Crivelli. About 1485.

ALBANO (Francesco), an eminent Italian painter, born at Bologna, 1578. He first studied in the school of Denis Calvart at the same time as Guido was a disciple of that master. The two youths soon quitted Calvart and became fellow-students under the Caracci. Albano having improved himself in the school of the Caracci, went to complete his studies at Rome, where he settled for some time and was married; but his wife dying in childbed, he returned to Bologna, and again entered into the state of matrimony. His second wife was well descended and very handsome; Albano, who cherished her, made her the model for his graces, nymphs, and other female forms, which he took a particular delight in representing. His wife brought him several boys, all so extremely beautiful, that the fond father, happy in his domestic enjoyments, introduced them also into his pictures as Cupids. Though Albano had a delicate taste for lovely and graceful objects, his figures of men were usually lean and without masculine beauty, except in some of the heads. He understood design well; his colouring is fresh; his carnations are of a sanguine tint; and he finished highly, with a great neatness of pencil. As for the chiaro-oscuro and union of colours, it is the opinion of De Piles that though he did not know them as principles of the art, yet by good sense, or perhaps by chance, he was sometimes directed to the use of them. For the most part he painted in a small size, choosing his subjects from *poetic* or *fabulous history*, in which he excelled. Amongst his best works are the pictures of the Four Elements, now in the gallery at Turin. At Burghley House, the seat of the Marquis of Exeter, are some fine tapestries from his designs. Albano died at Bologna in 1666, at the great age of 88.

Imitators and copyists of Albano have been very numerous; among the

most successful are Giovanni Battista Albano, his brother, Girolamo Bonini, Giovanni Battista Mola, and Bartolomeo Morelli; next come Giacinto Bellini, Francesco Boccaccino, Paolo Emilio Besensi, Antonio Catalani, called *Il Romano*, Virgilio Ducci, Giovanni Maria Galli, called *Bibiena*, Filippo Menzani, Giacompo Parolini, Antonio del Sole.

When genuine the works of Albano command high prices.

ALBANO (Giovanni Battista), Italian. Brother and scholar of Francesco Albano, whom he imitated successfully in *historical* subjects and *landscapes*. D. 1668.

ALBERELLI (Giacomo), Italian. Scholar and coadjutor of Jacopo Palma the younger. *History*. D. about 1650.

Albert (Simon), Dutch. *History*. B. 1523.

Alberti (Antonio), Italian. *Portraits and Biblical subjects*. About 1450.

Alberti (Cherubino), Italian. *History*. 1552-1615.

Alberti (Durante), Italian. *Scriptural history. Frescoes*. 1538-1613.

ALBERTI (Giovanni), Italian. *Landscape and perspective views*. His brother Cherubino usually painted figures in the same. 1558-1601.

ALBERTI (Michele), Italian. Father of Cherubino and Giovanni Alberti, and probably brother of Durante A. *Scriptural history*. Born about 1527.

ALBERTINELLI (Mariotto), Italian. The disciple and friend of Fra Bartolomeo di S. Marco, whose style he followed, and whose merit he nearly approached. *Scriptural history*. 1475-1520.

Albertoni (Paolo), Italian. *History*. Imitator of Carlo Maratti. About 1680.

Albini (Alessandro), Italian. A scholar of the Caracci. *History*. D. 1646.

Alboni (Paolo), Italian, Bologna. *Landscapes*. D. 1734.

Alboresi (Giacomo), Italian. Bologna. *History and architectural views*. 1632-1667.

Albrizzi, or **Alberici** (Enrico), Italian. Bergamo. *History*. 1714-1775.

ALDEGREVER (Henry) [otherwise Albert Aldegraef], German. Imitator of Albert Dürer. He was chiefly an engraver, but some good pictures by him are to be seen in the galleries of Munich and Berlin. Born 1502.

Aldrovandini (Mauro), Italian. *Architectural decorator*. 1649-1680.

Aldrovandini (Pompeo Agostino), Italian. *Architectural decorator*. 1677-1739.

Aldrovandini (Tommaso), Italian. *Architectural decorator*. 1653-1736.

ALEMAGNA (Giovanni), called *Zohan, Zoane, Zuane*, German. *History and portraits*. About 1450. Lived in Italy.

Alemans, Flemish. *Miniatures*. 17th century.

Alen (John van), Dutch. *Fowls, landscapes and still-life*. Copyist and imitator of Hondekoeter. 1651-1698.

Aleni (Tommaso), Italian. Cremona. *History*. 1500-1560.

Alesio (Matteo Perez d'), Italian. Executed frescoes in Seville, in the style of Michael Angelo. D. 1600.

Alfani (Domenico di Paris), Italian. Perugia. Scholar of Perugino. *Altarpieces*. 1483-1560.

ALFANI (Orazio di Paris), son of Domenico. Italian. Scholar of Perugino. *Scriptural history. Portraits*. Some of his best pictures have often been mistaken for the early works of Raffaele. 1510-1583.

Alfaro (Don Juan y Gamon de), Spanish. Cordova. *History. Portraits*. 1640-1680.

Alfon (Juan), Spanish. Toledo. *History*. About 1425.

ALIBERTI (Giovanni Carlo), Italian. Asti. *Scriptural history*.

Imitated his heads from Guido, dra- peries from Veronese, and forms from the Caracci. 1680-1740.

Alibrandi (Girolamo), Italian. Messina. *Scriptural History*. 1470-1524.

Aliense. See Vassilacchi.

Aliprandi (Michael Angelo), Italian. Verona. Scholar and imitator of Paolo Veronese.

Alix (Jean), French. Copyist of Raffaele. 17th century.

Allan (David), called the Scotch Hogarth. British. *History. Landscapes. Portraits*. 1744-1796.

ALLAN (Sir William), R.A., President of the R.S.A., an eminent British painter, born at Edinburgh 1782, studied at the Trustees' Academy, and afterwards in the Royal Academy schools, London; travelled in Russia, Tartary, and Turkey, and in 1816 and 1817 exhibited without success several Eastern subjects. Befriended by Sir Walter Scott, he persevered in his work, and after six or seven years of struggle succeeded in becoming one of the most popular *historical* and *portrait* painters of his time. He was elected in 1835 a member of the Royal Academy, in 1838 the President of the Royal Scottish Academy, appointed in 1841 limner to the Queen and knighted. Died 1850.

Allegrain (Étienne), French. *Landscapes*. 1655-1736.

Allegrain (Gabriel), French. *Landscapes*. D. 1748.

ALLEGRI (Antonio, da Correggio), called *Correggio*, an illustrious Italian painter, born at Correggio 1494. It is not certain with whom he studied: some Italian writers state that he was instructed by Francesco Bianchi and Giovanni Marani, called *T. Frari*, others say he was pupil to Leonardo da Vinci, and others still to Andrea Mantegna. However that may be, he soon found new paths of art by himself. 'Another charm,' says Fuseli, 'was yet wanting to com-

plete the round of art—harmony. It appeared with Antonio Allegri, called Correggio, whose works it attended like an enchanted spirit. The *harmony* and the *grace* of Correggio are proverbial; the medium which, by breadth of gradation, unites to opposite principles the coalition of light and darkness, by imperceptible transition, is the element of his style. This inspires his figures with grace; to this their grace is subordinate; the most appropriate, the most elegant attitudes were adopted, rejected, perhaps sacrificed to the most awkward ones; in compliance with this imperious principle, parts vanished, were absorbed, or emerged in obedience to it. This unison of a whole predominates over all that remains of him, from the vastness of his cupolas to the smallest of his oil pictures.' The harmony of Correggio, though assisted by exquisite hues, was entirely independent of colour; his great organ was chiaro-oscuro, in its most extensive sense. The principal work of Correggio is the great fresco painting in the cupola of the Cathedral at Parma. The dome of the Church of S. Giovanni, at Parma, is another of his masterpieces. Among his oil paintings the most celebrated are—the 'St. Jerome' and two altar-pieces of the Church of S. Giovanni, Parma, 'The Descent from the Cross,' and 'The Martyrdom of St. Placido,' the 'Notte' or Nativity, and the 'Magdalen Reading,' in the Dresden Gallery; the 'Marriage of St. Catherine' and the 'Jupiter and Antiope' in the Louvre; the 'Madonna' (Vierge au Panier) and the 'Ecce Homo' in the National Gallery. Correggio died in 1534, aged 40 years.

Imitators and copyists of Correggio have been so numerous that it would be quite impossible to record all of them. There is little danger of being deceived by their exertions, as genuine works by the master are never or

almost never seen in sales, but remain for ever in the public galleries where they have found their legitimate place. The amateur must consequently be satisfied when he can secure good copies. The best are by Pomponio Allegri, son and scholar of Correggio, by Antonio Bernini, Andrea Comodi, Giuseppe Maria Crespi, Antonio Bruno, Bernardo Gatti, Giulio Cesare Procaccini, Sebastiano Ricci, Francesco Maria Rondani, and Bartolomeo Schidone. Copies by Bernabei, Bologna, Cornara, Gandini, Gregorio di Ferrari and Lorenzo Ferrari, Gervasio Gatti, Girolamo Mazzuoli, Fernandino Porta, Ercole Procaccini, Samacchini, and Torelli are less valuable.

Allegri (Lorenzo), uncle to the famous Correggio. *Scriptural history*. About 1500.

Allegri (Pomponio), son of Correggio, his scholar, and one of his best imitators. *Scriptural history*. B. 1522.

Allegrini (Francesco), called *da Gubbio*, Italian. Rome. *History*. 1587–1663.

ALLORI (Agnolo), called *Bronzino*. An eminent Italian painter, born at Florence about 1502, died 1572, was an intimate friend of Vasari, and imitator of Pontormo. His *portraits* are fine, though his colouring is often inferior. A 'Descent of Christ into Hades,' in the Uffizzi, though cold, is carefully painted and not over-mannered. In the Palazzo Vecchio, Florence, there is a small room with finely-executed frescoes by him. An 'Allegory' in the National Gallery is a remarkable example of this master.

ALLORI (Alessandro), called *Bronzino*, a nephew of Agnolo, 1535–1607. Painted several delicate and careful *portraits*.

ALLORI (Cristofano), called *Bronzino*, the son of Alessandro, 1577–1621, became a good colourist by imitating the works of Lodovico Cardi, called *Cigoli*. The 'St. Julian,'

in the Pitti Palace, is the grandest of his productions, though his picture of 'Judith with Holofernes' is better known. He painted also many admirable *portraits* of the most eminent men of his time. His works are eagerly sought after. Successful *imitators and copyists*:—Bruno Certosino, Zanobi Rossi, and Valerio Tanteri.

Allou (Gille), French. *Landscapes*. 1670-1751.

Allston (Washington), American. Boston. *History*. 1779-1843.

Almeloven (John), Dutch. *Landscapes*. *Portraits*. About 1614.

Almoni (—), French. *Landscapes*. 1762-1842.

Almor (Don Juan), Spanish. *History*. *Portraits*. Lived 1800.

Alsloot (Daniel van), Flemish. *Landscapes*. *Portraits*. 1550-1608.

Altamonte (Martini), Italian. Naples. *Architecture*. *History*. 1657-1745.

ALTDORFER (Albert), German. B. 1488. An imitator, and probably a scholar of Albert Dürer, of considerable merit, both as a painter and an engraver. *Scriptural and religious subjects*. His pictures are scarce and esteemed.

Altham (—), German. *Landscapes*. *Sea views*. About 1660.

Alticherio, or **Aldigieri** (da Zevio), Italian. Verona. *History*. Living 1382.

Altissimo (Cristofano dell'), Italian. *Portraits*. About 1568.

Altobello (Francesco Antonio), Italian. Naples. *History*. 17th century.

Alunno (Niccolo), Italian. Foligno. *Scriptural history*. 1450-1510.

Alvarez (Lorenzo), Spanish. *Religious subjects*. About 1638.

Amadei (Stefano), Italian. Perugia. *History*. 1589-1644.

Amalteo (Girolamo), Italian. *History*. 16th century.

Amalteo (Pomponio), Italian. Scholar of Pordenone. *History*. D. 1588.

Amato (Francesco), Italian. *Scriptural history*. 15th century.

Amato (Giovanni Antonio d'), called *Il Vecchio*. Italian. *Scriptural history*. Died 1555.

Amato (Giovanni Antonio), called *the Younger*. Italian. Naples. *Scriptural history*. 1535-1598.

Amatrice (Cola dell'), Italian. Ascoli. *Scriptural history*. About 1533.

Amberger (Christopher), German. School of Holbein. *Scriptural history*. 1490-1550.

AMBROGI (Domenico), called *Menechino del Brizio*. Italian. Bologna. *History*. *Landscapes*. *Perspective and architectural views*, in oil and in fresco. About 1650.

Ambrosi (Wenzel Bernard), German. *History*. 1723-1806.

Amelsfoort (Quirinus van), Dutch. *Allegories*. *Portraits*. 1760-1820.

Amendola (Ferrante), Italian. Naples. *History*. 1664-1724.

Amiconi (Ottavio), Italian. School of Veronese. *Frescoes*. 1605-1661.

Amiconi (Jacopo), Italian. Venice. *History*. *Portraits*. 1675-1758.

Amidano (Pomponio), Italian. Parma. School of Parmiggiano. *Religious subjects*. About 1595.

Amigazzi (Giovanni Battista), Italian. Venice. *History*. *Portraits*. 17th century.

Amman (Justus), German. *History*. *Portraits*. Died 1591.

Amorosi (Antonio), Italian. Ascoli. *History*. *Portraits*. *Landscapes*. *Animals*. *Architectural views*. *Droll and fancy subjects*. D. 1740.

Amstel (Jan van), Flemish. *Landscapes with figures*. 13th century.

Anastasi (Giovanni), Italian. Sinigaglia. *History*. *Portraits*. 1654-1704.

Anchilus (—), Flemish. *Conversations*. 1688-1733.

Ancona (Andrea Lilio d'), Italian. *Allegories*. About 1595.

Anderton (Henry), English. *History*. *Portraits*. About 1650.

Andratta (Joaquin), Spanish. *Scripture history*. 14th century.

André (Dietrich Ernst), German. *History. Portraits*. About 1700.

André (Jean), French. *History. Portraits*. 1662-1753.

Andriessen (Antony), Dutch. *Landscapes and figures*. 1746-1813.

Andriessen (Hendricks), called *Mankenheyd*. Flemish. *Still-life*. 1600-1655.

Andriessen (Jurrian), Dutch. *History. Landscapes*. 1742-1819.

Aneda (Juan de), Spanish. *Scriptural history*. About 1565.

Anesi (Paolo), Italian. Florence. *Landscapes*, in the style of Pannini. About 1720.

Ange (François l'), Italian. An-
ceny. *Small pieces of Sacred history*. 1675-1756.

Angeli (Filippo d'), called *Il Na-*
politano. *Landscapes. Battles*. 1600-1640.

Angeli (Giovanni Battista d').
See *Moro*.

Angeli (Giulio Cesare), Italian.
School of the Caracci. *Scriptural*
history. D. 1630.

Angeli (Giuseppe), Italian. Venice.
history. About 1780.

Angelico (Fra). See *Fiesole* (Fra
Giovanni da).

Angelini (Scipione), Italian. Pe-
rugia. *Flowers*. 1661-1729.

Angelis (Domenico d'), Italian.
Frescoes. Lived 1810.

ANGELIS (Peter), Flemish.
Conversations. Landscapes with
small figures. His pencil is free,
bright, and flowing, though his
colouring is sometimes weak. 1685-
1734.

Angelo (Michael). See *Buonar-*
roti.

ANGELO (Michael), *Amerigi* (da
Caravaggio), an eminent Italian
painter, was born in the Milanese
1569. His father was a mason, and
employed him in making plaster for the
fresco painters at Milan. This con-

nection with the artists is said to have
inspired him with a similar taste.
Thus, without a teacher, he became a
skilful painter, and at first applied to
the taking of likenesses, in doing
which he adhered strictly to nature,
following it obediently. For some
years he painted *fruit, flowers*, and
portraits, which were remarkably
faithful; then he transported the same
practice to *historical* painting. While
young he lived at Venice, where he
greatly improved his colouring by
studying the works of Giorgione. He
subsequently went to Rome. The
novelty of his style soon became so
popular, that even Guido and Dome-
nichino were unwillingly induced to
imitate it. His works are charac-
terised by wonderful vigour and truth,
admirable distribution of light and
shadows. The principal are:—‘The
Crucifixion of St. Peter,’ in the Church
of S. Maria del Popolo, and ‘The
Entombing of our Saviour,’ in the
Chiesa Nuova, Rome; at Naples,
‘Peter denying Christ,’ and ‘The
Scourging of Christ.’ He died in
1609.

His works are rare in the market,
and command high prices when in
good condition. Among his numerous
copyists and imitators the following
were the most successful:—Luciano
Foti, Bartolomeo *Manfredi*, José
Ribera, Andrea *Vallaro*. Copies by
Campino, *Caroselli*, *Guerrieri*, *Lin-*
schooten, Tommaso *Luini*, Rutilio
Manetti, *Ruschi*, *Serodine*, are less
valuable.

Angelo (Michael), *Cerquozzi*, called
dalle Battaglie. Italian. *Fruit*.
Flowers. Battles. Fairs. Country
festivities. 1600-1660.

Angelo (Michael), *Colonna*.
Italian. *History in fresco*. 1600-
1687.

ANGOSCIOLA, or **ANGUI-**
SCIOLA (Sofonisba), a celebrated
Italian paintress, was born at Cre-
mona, 1530. She studied first under

Bernardino Campi, then under Bernardino Gatti, called Sojaro. She was soon considered one of the most eminent *portrait* painters of her time, and was invited to Madrid by Philip II. She executed also some *historical* pieces. Her sisters, Lucia, Europa, and Anna Maria, painted, but they were far inferior to Sofonisba. She died in 1626, aged 93.

Anna (Baldassare d'), Venetian school. *Scriptural history*. About 1610.

Anraat (Peter van), Dutch. *Portraits. Conversations. Animals*. B. 1635.

Ansaldo (Giovanni Andrea), Italian. Venetian school. *Frescoes*. 1584-1638.

Ansaloni (Vincenzio), Italian. Bologna, scholar of the Caracci. *Scriptural history*. About 1615.

Anselmi (Giorgio), Italian. Verona. *Scriptural history in fresco*. 1722-1797.

Anselmi (Michael Angelo), Italian. Siena. *Scriptural history*. 1491-1554.

Ansiaux (Jean Joseph Eleonora Antoine), Flemish. *History. Portraits*. 1764-1840.

Antiquus (John), Dutch. *History*. 1702-1750.

Antolinez (Don Josef), Spanish. *History. Portraits*. 1639-1676.

Antolinez de Sarabia (Francisco), Spanish. *History. Landscapes. Sacred subjects*. D. 1700.

Antonello (da Messina). See *Messina*.

Antoniano (Ferrarese), Italian. Scholar of Ant. Gaddi. *Frescoes*. 1438-1450.

ANTONIO VENEZIANO, one of the most eminent fresco painters of his time, was born at Venice 1310. He studied at Florence with Angelo Gaddi, and followed his style. Died in 1384.

Antonissen (Henry), Flemish. *Landscapes. Cattle*. 1737-1794.

Antonisze (Cornelius), Dutch. *Perspective. Architectural views*. Living 1536.

APOLLONIO (Jacopo), Italian. Bassano. Was the most talented pupil and imitator of Jacopo da Ponte. *Scriptural history*. 1584-1654.

Appel (Jacob), Dutch. *Landscapes. Portraits*. 1680-1751.

Appeldoorn (Jean), Dutch. *Portraits. Landscapes. Water-colours*. 1765-1838.

Appelius (Jean), French. *Landscapes. History. Portraits*. About 1778.

Appelman (Bernard), Dutch. *Landscapes*. 1640-1686.

Appiani (Andrea), Italian. *History. Portraits*. 1754-1818.

Appiani (Francesco), Italian. Perugia. *History*. 1702-1792.

Appiano (Niccolo), Italian. Scholar of Leon. da Vinci. *History. Portraits*. About 1510.

Aquila (Giorgio), Italian. Florence. *Scriptural history*. About 1325.

Aquila (Pietro), Italian. Rome. *History*. 1624-1695.

Aquila (Pompeo dell'), Italian. *Scriptural history*. About 1570.

Araldi (Alessandro), Italian. Parma. *History*. D. 1528.

Arbasia (Cesare), Italian. Scholar of Zuccherro. *History. Portraits*. About 1583.

Arbousse (Jean Alphonse), French. *Water-colours*. D. 1791.

Arcimboldi (Gioseffo), Italian. *Interiors of kitchens, with fruit, vegetables, utensils, &c.* Sometimes with grotesque figures formed of flowers and fruit, which at a distance appear like human figures. 1533-1593.

Arco (Alonso dell'), called *El Sordillo de Pereda*, Spanish. *History. Portraits*. 1625-1700.

Ardemans (Don Teodoro), Spanish. Scholar of Coello. *History*. Born 1664.

Ardente (Alessandro), Italian. Turin. *History. Portraits*. D. 1595.

Aregio (Pablo de), Spanish. *Scriptural History*. About 1506.

Arellano (Juan de), Spanish. *Fruit. Flowers*. 1614-1676.

Arends, or Arlends (Jan), Dutch. *Landscapes. Marine views*. D. 1805.

Aretino. See *Spinello*.

Aretusi (Cesare), Italian. Modena. *Frescoes. Portraits*. About 1590.

Arlaud (Jean Antoine), Swiss. *Copies after Correggio. Miniature portraits*. 1668-1743.

Arlaud (Benoit), Swiss. *Miniature portraits*. 18th century.

Arlaud (Louis Aimé), Swiss. *Miniature portraits*. 18th century.

Armand (Charles), French. *History. Portraits*. 1645-1720.

Armand (Jacques François), French. *History*. 1739-1769.

Armani (Pier Martino), Italian. Reggio. *Scriptural history*. 1613-1669.

Armanno (Vincenzio), Flemish. *Landscapes with figures*. 1598-1649.

Armenini (Gio. Battista), Italian. Faenza. *History*. About 1580.

Arnau (Juan), Spanish. *Scriptural history*. 1595-1693.

Arpino (Il Cavaliere d'). See *Cesari*.

Arredondo (Don Isidoro), Spanish. *History*. 1653-1702.

Arrighi (Giuseppe), Italian. Volterra. *History*. 17th century.

Arroyo (Diego d'), Spanish. *Miniature*. D. 1551.

Arroyo (Juan), Spanish. *Religious subjects*. About 1674.

Arsenio (Fra), Italian. Volterra. *History*. 16th century.

Artaud (Antoine François Marie), French. *History. Portraits*. 1767-1838.

Arteaga y Alfaro (Mathias), Spanish. *History. Landscapes*. D. 1704.

Arteja (—), Spanish. *History*. 16th century.

Artiga (Francesco de), Spanish. *History. Landscapes. Portraits*. D. 1711.

ARTOIS (Jacques d'), a celebrated Flemish landscape painter, was born at

Brussels, 1613; is supposed to have studied under Jan Wilden. His works are faithful delineations of the landscape around Brussels, sometimes decorated with figures by Teniers, Casanova, and others; more often he was called to paint small landscapes in the backgrounds of the best Flemish works of his time. His pencil is soft, his touch light and free, particularly in the leafing of the trees. As an imitator of Asselyn he was most successful. He died in 1665.

Asam (Cosmus Daman), German. *History. Portraits*. About 1720.

Ascani (Pellegrino), Italian. Carpi. *Fruit. Flowers*. 17th century.

Asciano (Giovanni d'), Italian. Siena. *Frescoes*. 14th century.

Asch (Pieter van), a reputable Dutch landscape painter, was born at Delft, 1603. D. 1675. He painted charming cabinet compositions, which are now scarce and esteemed. *Imitators and copyists*: Hendrick Mommers and Karel van Hooch.

Asencio (—), Spanish. *Portraits*. 17th century.

Ashfield (Edmund), English. *Portraits in crayons*. 18th century.

ASPER (Hans), German. *Portraits*. His works are frequently ascribed to Holbein. Good drawings of flowers, birds, and game. 1499-1571.

Aspertino (Guido), Italian. Bologna. *History*. L. 1491.

Aspertino (Amico), Italian. Scholar of Francia. *History*. 1474-1552.

Assche (Henri van), Flemish. *Landscapes*. 1775-1841.

ASSELYN (John), called *Crabbeetje*, a distinguished Flemish landscape painter, was born at Antwerp 1610. Studied under Esaïas Vanderfelde, and afterwards in Italy. His pictures represent views in the vicinity of Rome, decorated with figures and cattle in the style of N. Berghem; he successfully imitated Claude Lorraine. Touch free and firm, colouring bright and clear; skies warm; figures well

drawn and judiciously disposed. He painted also good *battle pieces*. He died in 1660. His works are highly esteemed. His best *imitators* and *copyists* were: Herman *Swamvelt*, Frederick *Moncheron*, John *Wils*, and Jacques d'*Artois*.

Assen (Jan van), Dutch. *History. Portraits. Landscapes.* 1631-1695.

Asserto, or **Asseretto** (Giovacchino), Italian. Genoa. *History.* 1600-1649.

Assisi (Andrea Luigi d'), called *l'Ingegno*. Italian. Scholar of Perugino. D. 1556.

Astley (John), English. *Portraits.* 1730-1787.

Ast (Bartholomew van der), Dutch. *Fruit and flowers, with shells, insects, drops of water, &c.* About 1620.

Athanasio. See *Bocanegra*.

Attiret (Jean Denis), called *Frère A.* French. *History. Landscapes. Portraits.* 1702-1768.

Aubert (Augustin), French. *History. Landscapes. Portraits.* B. 1781.

Aubriet (Claude), French. *Flowers, birds, and animals.* 1651-1743.

Aubry (Etienne), French. *Portraits. Conversations. Heads* after Greuze. 1745-1781.

Audenaerde, or **Oudenaerde** (Robert van), Flemish. *Scriptural history.* 1663-1743.

Auer (John Paul), German. *History. Portraits.* 1636-1687.

Auerbach (Johann Gottfried), German. *Portraits.* 1697-1753.

Augustin (Jean Baptiste Jacques), French. *Miniature portraits.* 1759-1832.

Augustine (Jan), Dutch. *Flowers. Portraits.* 1725-1773.

Auvray (Felix Henry), French. *History.* 1800-1833.

Auzon (Pauline), French. *Portraits.* B. 1775.

Avanzi (Giuseppe), Italian. Ferrara. *History.* 1645-1718.

Avanzini (Jacopo), Italian. Bologna. *History. Portraits.* About 1375.

Aved (Jacques André Joseph), French. *Portraits.* 1702-1766.

Aveiro (Duchess d'), Spanish. *History. Landscapes. Portraits.* 17th century.

Avellino (Giulio), called *Il Messinese*. Scholar of Salv. Rosa. *Landscapes.* D. 1700.

Avellino (Onofrio), Italian. Naples. *History.* 1674-1741.

Avemann (Wolff), German. *Interior of churches.* D. 1620.

Avendano (Diego de), Spanish. *History.* About 1660.

Aver (John Paul), German. *History. Portraits. Landscapes.* 1636-1687.

Averara (Giov. Batista), Italian. Bergamo. *Landscapes. Architecture.* D. 1548.

Averbach (John Gottfried), German. *History. Portraits.* 1687-1743.

Avercamp (Henri van), called *Stomme*. Flemish. *Landscapes. Still-life.* 17th century.

Aversa (Mercurio d'), Italian. *History.* 17th century.

Aviani (—), Italian. Vicenza. *Perspective. Architectural views.* About 1630.

Avila (Hernando d'), Spanish. *Scriptural history.* B. 1565.

Avila (Francisco d'), Spanish. *History. Portraits.* 16th century.

Avogrado (Pieter), Italian. Brescia. *History.* About 1730.

Avont (Pieter van de), Flemish. *Landscapes with figures.* 17th century.

Axpoele (Wilhem van), Flemish. *History.* About 1420.

Axtmann (Leopold), German. *Horses. Dogs.* 1700-1748.

Ayala (Barnabi), Spanish. *History.* 1610-1673.

Ayanza (—), Spanish. *Landscapes. Portraits.* B. about 1600.

Aybar Ximenes (Pedro), Spanish. *Religious subjects.* About 1682.

Azzolini, or **Mazzolini** (Giovanni Bernardino), Italian. Naples. *History.* About 1510.

B

Baak Hattigh (John), Dutch. *Landscapes with figures*. About 1642.

Baan (John de), Dutch. *Portraits*. 1633-1702.

Baan (Jacob de), Dutch. *Portraits*. 1673-1700.

Baar van Slaugenburgh (Charles Jacob), Dutch. *Portraits*. About 1783.

Baaren (P. vander), Dutch. *Fruit. Flowers*. 16th century.

Baburen (Dirk), Dutch. *Assemblies. Card-players. Interiors of churches*. D. 1624.

Baccarini (Jacopo), Italian. Regio. *Scriptural history*. 1630-1682.

Bacci (Antonio), Italian. Mantria. *Flowers*. About 1663.

Baccio. See *Fra Bartolomeo Porta*.
Baccuet (Prosper), French. *Landscapes*. 1798-1855.

Bachelier (Jean Jacques), French. *History. Animals*. 1724-1805.

Baciarelli (—), Italian. Rome. *History. Portraits*. 1731-1818.

Backer (Jacques de), Flemish. *History. Portraits. Allegories*. About 1550.

Backer (Jacob de), Dutch. *History. Portraits*. 1608-1641.

BACKEREL (William and Giles) were eminent Dutch painters. The former painted *landscapes*, and resided principally in Italy. The latter was contemporary with Rubens, and his manner resembled that master. Numerous churches in the Low Countries are adorned with his works, though neither the time of his birth nor of his death is exactly known.

BACKHUYSEN (Ludolf), an eminent German painter, was born at Embden 1631. He studied under Albert von Everdingen, and took to drawing vessels with a pen, when the success of those first exertions induced him to paint *marine subjects*. A close observer of nature, he represented the

sea in all its aspects, in gales, calms, storms, &c. He is said to have frequently hired fishermen to take him out in the most tremendous weathers, and on landing, to have run impatiently to his palette to secure the grand impressions of the views he had just witnessed. His knowledge of *chiaro-oscuro* is perfect; he follows strictly the rules of perspective in the distances of his vessels, the receding of the ground on the shores, and the different buildings which he depicts in the seaports. In that style he may be said to be above all the artists of his time, except Wilhem Vandervelde. His works are conspicuous for the freedom and the neatness of the touch, the clearness and natural agitation or quiescence of the water, the exact proportions of the ships, and the gracefulness of their positions. The tint of his skies and clouds is quite peculiar and characteristic; his gales are dramatic, and positively terrible. He died in 1709. Backhuysen painted about 200 sea-views, under the appearances of storms, gales, and breezes, as well as during calm weather. They always command very high prices.

Imitators and copyists of his works have been numerous: among the best, Peter *Coopse*, Jan *Dubbels*, Michael *Madderstag*, John *Klaaz Rietschoof*, and Abraham *Stork* must be recorded. Henry *Rietschoof*, Arnold *Smit*, *Zee-man*, Wigerius *Vitringa*, &c. have been less happy in their efforts to copy the master.

Backhuysen (Ludolf), Dutch. Grandson of the preceding. *Horses. Battle pieces*. 1717-1782.

Bacler (Louis A. Guillain, Baron B. d'Albe), French. *History. Battles. Landscapes*. 1761-1824.

Badalocchio, or *Rosa Sisto*. Italian. Parma. Scholar of the Carracci. *History*. 1581-1647.

Badaracco (Giuseppe), called *Il Sordo*, Italian. *History*. D. 1657.

Badaracco (Giovanni Raffaele), Italian. *Easel historical subjects*. 1648-1726.

Badens (Francis), Flemish. *History. Portraits. Conversations*. 1571-1603.

Badens (Jean), Flemish. *History. Portraits*. 1576-1613.

Badile (Antonio), Italian. Venice. *History*. 1480-1560.

Baerstraet, or **Beerstraeten** (John), Dutch. *Winter pieces*. D. 1687.

Bagetti (Cav. Giuseppe Pietro), Italian. Turin. *Landscapes*. 1764-1831.

Baglioni (Cesare), Italian. Bologna. *Scriptural history*. About 1610.

Baglioni (Cav. Giovanni), Italian. Rome. *History*. About 1590.

Bagnacavallo. See *Ramenghi*.

Bailleur (Cornelius van), Flemish. *Monochrome. Pictures*. About 1645.

Bailly (Ernst), French. *Landscapes*. 1753-1823.

Bakker (Arend), Dutch. *Household scenes*. D. 1806.

Balan (—), French. *Still-life*. 18th century.

Balassi (Mario), Italian. Florence. *Scriptural history*. 1604-1667.

Baldi (Lazaro), Italian. Rome. *Scriptural history*. 1623-1703.

Baldini (Fra Tiburzio), Italian. Bologna. *Scriptural history*. About 1611.

Baldonia (François Claude), French. *History*. 16th century.

Baldovinetti (Alessio), Italian. Florence. *History. Portraits*. 1425-1500.

Baldrighi (Giuseppe), Italian. Parma. *History. Portraits*. 1722-1802.

Balducci (Giovanni), called *Cosci*. Italian. Florence. *History*. D. 1600.

Baldung (Johannes), called *Grün*. German. Scholar of Albert Dürer. About 1520.

BALEN (Henry van), a distinguished Flemish painter. Born at Antwerp, 1560. *Religious subjects for the churches*. In his cabinet pictures he often represented Ovid's Metamorphoses, with small figures, well drawn and finely coloured. The landscapes in these subjects were often painted by John Breughel, sometimes by Kierings. He was the master of Vandyck. D. 1632. His works are esteemed.

Balen (John), Flemish. Son of the preceding. *Fabulous history*. B. 1611.

Balestra (Antonio), Italian. Verona. Scholar of Maratti. *History*. 1666-1740.

Balli (Simone), Italian. Rome. Imitator of Andrea del Sarto. *Scriptural history on copper*. About 1600.

Balten (Peter), Flemish. *Fairs. Festivals. Landscapes*. 1540-1611.

Baltz (Jean Georges), French. *Miniature portraits. Landscapes*. B. 1760.

Bambini (Niccolo), Italian. Venice. Scholar of Maratti. *Religious subjects*. B. 1651.

Bamboccio. See *Peter de Laer*.

Banck (Jan vander), Dutch. *Portraits*. About 1745.

Bandhof (Jan Bernhart), Dutch. *Landscapes*. 1738-1803.

Bandiera (Benedetto), Italian. Perugia. *History*. 1557-1634.

Bandinelli (Cav. Baccio), Italian. Florence. *History*. 1487-1559.

Baptiste. See *Monnoyer*.

Bar (Nicolas), French. *History*. 17th century.

Bar, called *Niclas de Lys*, a son of the preceding. *History*. D. 1732.

Barbalunga (Antonio Ricci), Italian. Messina. *Scriptural history*. B. 1600.

BARBARELLI (Giorgio), called *Giorgione*, an illustrious Italian painter, was born at Castelfranco, near Treviso, 1477. He learned the art at Venice, from Giovanni Bellini, and

at the same time he carefully studied and designed from the works of Leon. da Vinci. He soon manifested great ability, and was the first of the Venetian painters that broke through the timid and constrained style that prevailed at the time of the Bellinis, and introduced a freedom of outline, a boldness of handling and a strong effect of chiaro-oscuro which were unknown before him. His colouring is rich and harmonious, soft as well as vigorous. He may be said to have laid the foundations of Titian's greatness, and to possess all the qualities of his master, Giovanni Bellini, deliciously full-grown. He painted *scriptural* and *fabulous* subjects, frescoes and easel pictures, all of them generally with exquisite *landscapes*. He was also exceedingly distinguished for his *portraits*. Unfortunately most of his works have perished. Of his oil paintings, the principal are 'The Madonna and Child,' in the Church of Castelfranco, the 'Concert,' in the Louvre, the 'Concert,' in the Pitti Palace, 'The Chaldean Sages,' in the Belvidere, Vienna, 'The Astrologer,' in the Manfrini Palace, Venice. He died in 1511, aged 34 years.

Genuine pictures by Giorgione are never seen in the market. His foremost *imitators and copyists* were Giovanni *Cariani*, Vincenzo *Catena*, Benedetto *Diana*, Lorenzo *Lotto*, Marco and Rocco *Marconi*, Pietro *Vecchia*, *Pordenone*, and if one ventures to say so, *Sebastiano del Piombo* and *Titian*.

Barbatelli (Bernardino), called *Poccetti*. Italian. Florence. *History*. 1548-1612.

Barbiani (Giovanni Battista), Italian. Ravenna. *History*. About 1635.

Barbier-Valbonne (Jacques Luc), French. *History*. *Portraits*. B. 1769.

Barbiere (Domenico del), Italian. Florence. *History*. *Portraits*. B. 1506.

Barbieri (Francesco), Italian. Ve-

rona. *History*. *Landscapes*. 1623-1698.

BARBIERI (Giovanni Francesco) called *Il Guercino*, an eminent Italian painter, born at Cento in 1590, seems to have been a self-taught artist. He had in his painting three distinct manners. The first and least known was an imitation of Caravaggio, full of deep shades and strong lights, flesh of yellow tinge and general colour not over-harmonious. The second and best period was a compound of the Roman, Venetian, and Bolognese schools. The last was a palpable imitation of Guido. The pictures in the first manner are mostly at Bologna and Cento; the second at Rome, in fresco or in oil, and the principal of them are an 'Aurora,' a 'St. Petronilla,' and a 'Dido.' The pictures of the third manner are mostly at Bologna. He is said to have painted no less than 106 *altar-pieces* and 144 *historical pictures*, besides innumerable *Madonnas*, *landscapes*, and *portraits*. He died in 1666. His works are now little sought after.

Imitators and copyists:—Gennari, Giovanni Francesco *Mucci*, Cristoforo *Lerra*, Francesco *Paglia*, Francesco *Nagli*, Luciano *Borzoni*, Simone *Gionima*, Domenico *Viani*, &c.

Barbieri (Paolo Antone), brother of the preceding. *Flowers*. *Fruit*. *Animals*. D. 1640.

Barbiers (Peter), Dutch. *Conversations*. *Landscapes*. 1717-1780.

Barbiers (Peter), Dutch. *History and portraits*. 1772-1837.

Barca (Cav. Giambattista), Italian. Verona. *History*. About 1650.

Barca (Don Vincente Calderon de la), Spanish. *History*. *Portraits*. 1762-1794.

Barco (Alonzo), Spanish. *Landscapes*. 1645-1685.

Bard (Oliver), Flemish. *History*. *Landscapes*. About 1565.

Bardin (Jean), French. *History*. 1732-1809.

Barentsen (Dirck), Dutch. Scholar of Titian. *History. Portraits.* 1534-1592.

Barker (Benjamin), British. *Landscapes.* 1776-1838.

Barker (Robert), British. *Panoramic views.* 1739-1806.

Barker (Samuel), British. *Fruit. Flowers.* Imitator of Baptiste. D. 1727.

BARKER (Thomas), British. *History. Landscapes.* The 'Woodman' is his best picture, with a fresco painting on the wall of his own house, Bath. 1769-1847.

Barlow (Francis), British. *Fish. Birds. Animals.* 1626-1702.

BAROCCIO or **BAROCCI** (Federigo), an Italian painter of eminence, born at Urbino in 1528, studied under Battista Veneziano, and afterwards practised his art at Urbino, at Rome, and at Perugia. His works are executed with elegant taste, and there is sweetness and harmony in his colouring. He seems to have imitated Correggio, and his figures are generally graceful, but his style is somewhat affected. He died in 1612. As he met with great success, his *imitators and copyists* were numerous, namely: Benedetto Bandiera, Filippo Bellini, Giuseppe Maria Crespi, Malpiedi, Lanconello, Marzi, Picchi, Lodovico and Antonio Viviani, Felice and Vincenzo Pellegrini, &c. . . Genuine works by this master are scarce and esteemed.

Baroni (Cav. Gaspare Antonio), Italian. Roveredo. *Scriptural history.* 1682-1759.

Barra (John), Dutch. *History. Conversations. Landscapes.* 1572 (?) - 1634.

Barraband (François), French. *Flowers. Birds.* B. 1810.

Barraband (Pierre Paul), French. *Fruit. Flowers. History. Still-life.* 1767-1808.

Barret (George), British. *Landscapes.* 1728-1784.

Barri (Giacomo), Italian. *History.* Imitator of Titian. About 1660.

Barroso (Miguel), Spanish. *Scriptural history.* 1538-1590.

BARRY (James, R.A.), an eminent British *historical* painter, born at Cork, 1741. He was a scholar of West, afterwards travelled in France and Italy, and was elected a Royal Academician in 1777. His best works are a series of great pictures in the Adelphi, then 'Jupiter and Juno,' 'Venus Anadyomene,' 'Adam and Eve,' &c. He died in 1806.

Bartolomeo (Fra.). See *Porta*.

Bassano. See *Ponte*.

Bassen (Bartholomew van), Flemish. *Interiors of churches.* 17th century.

Basseporte (Madeleine François), French paintress. *Flowers.* 1701-1780.

Bassetti (Marc' Antonio), Italian. Verona. *History.* 1588-1630.

Bassi (Francesco), the *elder*. Italian. Cremona. *Landscapes.* 1642-1700 (?).

Bassi (Francesco), the *younger*. Italian. Bologna. *History. A copyist of Guercino.* 1664-1693.

Bassi (Francesco), Italian. Bologna. 1652-1732.

Battem (Gerhard van), Dutch. *Landscapes.* About 1675.

Battoni (Pompeo), Italian. Lucca. *History. Portraits. Landscapes.* 1708-1787.

Baugin (Lubin), called *the little Guido*. French. *History.* 17th century.

Baur (Wilhem), German. *Views of Rome with figures.* 1600-1640.

Baur (Nicolas), Dutch. *Landscapes. Marine views. Moonlight. Winter scenes.* 1767-1822.

Bausa (Gregorio), Spanish. *Scriptural history.* 1596-1656.

Bayer (Augustus), German. *Interiors of churches.* B. 1804.

Bayeu y Subias (Don Francisco), Spanish. *History.* 1734-1795.

Bayeul (—), French. *Portraits*. Scholar of Rigaud. 18th century.

Beale (Mary), English paintress. *Portraits*. 1632-1697.

Beaubrun (Charles and Henry), two cousins, French. Eminent *portrait* painters. 17th century.

Beaumont (Cav. Claudio), Italian. Turin. *Allegories*. 1694-1766.

Beaumont (Sir George Howland), an amateur British painter. *Landscapes*. 1753-1827.

Beccafumi (Domenico), called *Micarino*. Italian. Siena. *History*. 1484-1549.

Beccaruzzi (Francesco), Italian. *History*. About 1530.

Becerra (Gaspar), Spanish. *Frescoes*. 1520-1570.

Becker (Philip J.), German. *Landscapes*. *Portraits*. *Animals*. 1763-1829.

BEECHEY (Sir William, R.A.), an English painter of eminence, was born at Burford, 1753. His first objects of study were the works of Reynolds, after which he practised and then studied from nature. *Portraits*. *Conversation pieces*. *History*. Was elected a R.A. in 1797, and died 1839, aged 86 years.

Beek (David), Dutch. *Portraits*. 1621-1656.

Beeldemaker (Francis), Dutch. *History*. *Portraits*. 1669-1717.

Beeldemaker (John), Dutch. *Huntings of the boar and stag*. B. 1636.

Beer (Joseph de), Dutch. *History*. 1550-1596.

Beerings (Gregory), Flemish. *Landscapes*. *Architectural ruins*. 1500-1570.

BEGA (Cornelius), a distinguished Dutch painter, born at Haerlem in 1620, studied under Adrian Ostade, and became the ablest painter of his school. His pictures, like those of his master, represent *interiors of Dutch cottages* or *Dutch boors regaling*, and have never ceased to be esteemed by connoisseurs. He died in 1664.

Begni (Giulio Cesari), Italian. Pesaro. *History*. D. about 1680.

Begyn (Abraham), Dutch. *Landscapes* in the style of Berghem. 1650-1710.

Beham (Bartel), German. *History*. About 1525.

Beisch (Joachim Francis), German. *Landscapes*. *Battle pieces*. 1665-1748.

Belkamp (Jan van), Dutch. A copyist of *portraits by Holbein*. D. 1653.

Bellange (Thierry), French. *History*. *Portraits*, 1598-1650.

Bellangé (Jos. L. Hippolyte), French. *Battles*. Born 1800.

Belle (Clément Louis Marie), French. *History*. 1722-1806.

Bellevois (—) Flemish. *Marine views*. D. 1684.

Bellini (Jacopo), Italian. Venice. A scholar of Gentile da Fabriano. *Portraits*. *Scriptural history*. 1405-1470.

Bellini (Cav. Gentile), eldest son of the preceding. Venice. *Portraits*. *Scriptural history*. 1421-1501.

Bellini (—), another painter of the same family, flourished about 1500.

BELLINI (Giovanni), an excellent Venetian painter, born in 1422, was the younger son of Jacopo Bellini. He was the first Venetian who painted in oil, and the first to leave the dry Gothic style which prevailed at that time, and to follow nature. He was the master of Giorgione and Titian. Albert Dürer is said to have pronounced him the best painter of the age. He died in 1512.

Bellini (Filippo), Italian. Urbino. Imitator of Barocci. *Scriptural history*. About 1600.

Bellini (Cav. Giacinto), Italian. Bologna. Scholar of Albano. 1600-1660.

Belliniano (Vittore), Italian. Venice. *History*. About 1530.

Bellis (Antonio de), Italian. Naples. *Scriptural history*. D. 1656.

BELLOTTI (Bernardo), Italian. Venice. Scholar and imitator of Canaletti. *Perspective. Architectural pieces. Landscapes.* 1724-1780.

Bellu (Alexis Simon), French. *Portraits.* 1674-1734.

Bellucci (Antonio), Italian. Venice. *History. Portraits. Figures* in landscapes by *Tempesta.* 1654-1726.

Beltraffo (Giov. Antonio), Italian. Milan. *Scriptural history.* 1467-1516.

Bembo (Giov. Franc.), Italian. Cremona. *History.* About 1525.

Bemmell (Wilhem van), Dutch. *Landscapes.* 1630-1703.

Benaschi (Cav. Giov. Bat.), Italian. *History. Frescoes.* 1636-1688.

Benavides (Don Vincente de) Spanish. *Frescoes.* 1637-1703.

Bencovich (Federigo), Italian. *History. Landscapes.* About 1753.

Benedetti (Mattia), Italian. Reggio. *Frescoes.* About 1700.

Benedetto (da Majano), Italian. *Architectural decorations.* About 1450.

Benefiali (Cav. Marco), Italian. Rome. *History.* 1684-1764.

Benfatto (Luigi), Italian. Verona. Scholar of Veronese. *History.* 1551-1611.

Benini (Sigismondo), Italian. Cremona. *Landscapes.* About 1675.

Bennings (Liévene). Flemish paintress. *Miniatures.* About 1560.

Benoist (Marie Guilhelmine). French paintress. *Portraits. Familiar subjects.* B. 1770.

Benouville (Léon), French. *History.* 1821-1859.

Benso (Giulio), Italian. Genoa. *Scriptural history.* 1600-1668.

Bent (John vander), Dutch. *Landscapes.* Style of N. Berghem. 1650-1690.

Bentum (Justus van), Dutch. *Imitator of Schalcken.* 1670-1727.

Benvenuto (Giov. Bat.), called *l'Ortolano.* Italian. Ferrara. *Scriptural history.* 1490-1525.

Benwell (Mary), English paintress. *Portraits. Landscapes. Animals.* About 1770.

Berchem. See *Berghem.*

Berchet (Pierre), French. *History.* 1659-1720.

BERETTINI (Pietro), called *da Cortona*, an eminent Italian painter, born at Cortona in 1596, studied under Baccio Carpi, and devoted himself to great fresco paintings, which he executed with considerable force and brilliancy. 1596-1669.

Berg (Matthias van der), Flemish. *Excellent copies after Rubens.* 1615-1685.

Berge (Auguste Charles de la), French. *Landscapes.* 1807-1842.

BERGEN (Dirk van), Dutch. The ablest scholar of Adrian Vandervelde, whose style he imitated most successfully. 1645-1689.

Bergen (Nic. van), Dutch. *History. Interiors and conversations* in the style of Rembrandt. 1670-1699.

Bergeret (Pierre-Nolasque), French. *History. Landscapes.* About 1810.

BERGHEM, or **BERCHEM** (Nicholas), a celebrated Dutch painter, born at Haarlem in 1624, first studied under his father, a painter of little note, and subsequently under John van Goyen and J. B. Weeninx. He soon adopted as subjects charming *landscapes*, with groups of cattle, figures, and architectural ruins. The leafing of his trees is exquisitely and freely touched; his skies are clear; his clouds float lightly, as if supported by the air. The distinguishing characters of his pictures are the breadth and just distribution of the lights, the grandeur of his masses of light and shadow, a natural ease and simplicity in the attitudes of his figures expressing their several characters, the just gradations of his distances, the brilliancy and harmony, as well as the transparence of his colouring, the correctness and true perspective of his

design, and the general elegance of his composition. Where any of those marks are wanting, no authority ought to be sufficient to ascribe any picture to him. He painted every part of his subject so extremely well as to render it very difficult to determine in which he excelled: his trees, buildings, waters, rocks, hills, cattle, and figures being all equally admirable. He died in 1683.

Though Berghem painted at least four or five hundred pictures, they are rarely in the market, and always fetch very high prices. In his early productions the style, colouring, and execution of his master, J. B. Weenix, are so evident that such pictures are said to be in his 'Weenix manner,' and generally less esteemed.

Among his numerous *imitators and copyists*, Abraham Begyn, Blinksleit, John vander Meer the younger, and John vander Bent, were the most successful. Many of the works of John Wils are also ascribed to Berghem. Jan Bernard, Ch. Codde, Adam Coloni, J. F. Solemacker, John Sybrecht, Augustine Tyssens, and Theodore Visscher, were scholars of this master, and followed most closely his style.

Berkheyden (Gerard), Dutch. *Views of towns*. 1645-1693.

Berkheyden (Job), Dutch. *Landscapes*. 1643-1698.

Berkmans (Henry), Dutch. *History. Portraits*. 1629-1690.

Berlinghieri (Camillo), called *Il Ferraresino*, Italian. *History*. D. 1635.

Bernabei (Pietro Antonio), called *della Casa*, Italian. Parma. *Frescoes*. About 1550.

Bernaerts (Nicaise), Flemish. *Landscapes. Animals*. Imitator of Snyders. 1593-1663.

Bernard (Jan), Dutch. Excellent copyist of P. Potter and Berghem. 1765-1833.

Bernetz (Christian), German. *Fruit. Flowers*. 1658-1722.

Bernieri (Antonio), Italian. Scholar of Correggio. 1516-1563.

BERNINI (Giov. Lorenzo, *Il Cav.*), Italian. Naples. *History. Portraits*. 1598-1680.

Berretoni (Nicolo), Italian. Scholar of Carlo Maratti. *History*. 1627-1675.

Berruguette (Alonzo), Spanish. Scholar of Andrea del Sarto. *History*. 1480-1561.

Bertin (Jean Victor), French. *Landscapes. Architectural views*. 1775-1842.

Bertin (Nicolas), French. *History. Allegory*. 1667-1736.

Bertry (Nicolas Henri Jeurat de), French. *Still-life*. 18th century.

Bertusio (Giov. Bat.), Italian. Ferrara. *History*. B. 1644.

Beschey (J. F.), Flemish. Excellent copies of Flemish masters. 1739-1799.

Bestard (—), Spanish. *History*. 17th century.

Bettes (John and Thomas), two brothers, English. *Miniature painters*. 16th century.

Beuckelaer (Joachim), Flemish. *Fairs. Interiors of kitchens*. 1530-1570.

Beurs (Wilhem), Dutch. *Portraits. Flowers. Landscapes*. 1656-1690.

Beutler (Clement), Swiss. *Landscapes. History*. Beginning of 18th century.

Bevilacqua (Ambrogio), Italian. Milan. *History*. End of 15th century.

Beyer (Jean de), Swiss. *Landscapes*. B. 1705.

Bezzi (Giov. Franc.), called *Il Nosadella*, Italian. Bologna. *Frescoes*. D. 1571.

Bianchi (Baldassare), Bologna. *History*. 1614-1679.

Bianchi (Cav. Isidoro), Milan. *History, in fresco and in oil*. About 1626.

Bianchi (Federigo), Milan. *History*. 16th century.

Bianchi (Giovanni), Milan. Celebrated *mosaic* painter. D. 1616.

Bianchi (Orazio), Rome. *History*. 16th century.

Bianchi (Pietro), Rome. *History*. 1694-1740.

Bianchi (Bonavita Francesco), Florence. *History*. D. 1658.

Biancucci (Paolo), Italian. Lucca. *History*. 1583-1653.

Bibiena. See *Galli*.

Bicci (Lorenzo di), Italian. Florence. *History*. 1400-1460.

Bidault (Jean Joseph Xavier and Jean Pierre Xavier), brothers, French. *Landscapes*. 18th and 19th centuries.

Bie (Adrian de), Flemish. *History*. 1594-1640.

Bieselighen (Christian John van), Dutch. *Portraits*. 1558-1600.

Bigio (Marco), Italian. Siena. *Small historical pictures*. About 1530.

Bigio (Francia), Italian. Florence. *Architecture. Landscapes. Animals*. D. 1525.

Bilia (della, Giov. Bat.), Rome. *Frescoes*. 16th century.

Bilivert (Giovanni), Florence. Scholar of Veronese. 1576-1644.

Billoni (Giambattista). *History. Landscapes. Portraits*. 1576-1636.

Biltius (Francis), Dutch. *Still-life*. Living 1671.

Bimbi (Bartolomeo), Florence. *Fruit. Flowers*. 1648-1725.

BIRD (Edward, R.A.), an eminent English painter, was born at Wolverhampton in 1772, and died at Bristol in 1819. He executed some *historical pieces* and *familiar scenes* of considerable merit. The 'Field of Chevy Chase' is one of the most admired.

Biscaino (Bartolomeo), Italian. Genoa. *History*. 1632-1657.

Biset (Charles Emmanuel). Flemish. *Gallant assemblies. Conversations*. B. 1633.

BISI (Fra Bonaventura), Italian. Bologna. *Copies* after Correggio, Titian, Guido, &c., in miniature. Died 1662.

Bisquert (Antonio), Spanish. *Religious subjects*. 1620-1646.

Blain (Jean Baptiste), French. *Fruit. Flowers*. 1654-1715.

Blake (B.), English. *Still-life. Birds. Fish*. Also copies after the Dutch masters. D. about 1830.

Blake (William), English. *History*. 1757-1828.

Blanchard (Jacques), French. *History*. 1600-1638.

Blancheri (Vittorio), Italian. *History*. 1735-1778.

Blanchet (Thomas), French. Lyons. Scholar of Poussin and A. Sacchi. *History*. 1617-1689.

Blankhof (John Tenniz), Dutch. *Marine views*. 1628-1670.

Blanseri (Vittorio), Italian. Venice. *History*. 1735-1775.

Blekers (—), Dutch. *History*. 1635-1682.

Bles (Henry de), Flemish. Imitator of Patenia. *Landscapes with sacred figures*. D. 1550.

Block (Daniel), German. *Portraits*. 1580-1661.

Block (Benjamin), German. *History. Portraits*. B. 1631.

Block (Jacob Roger), Dutch. *Architectural views*. 1580-1632.

Blocklandt (Anthony de Montfort). Dutch. *History*. 1532-1583.

Bloemaert (Abraham), Dutch. *History. Landscapes*. 1564-1647.

Bloemaert (Adrian), Dutch. *History. Portraits*. 17th century.

Bloemen (Johannes Francis), called *Orizonti*. Flemish. *Landscapes*. Imitator of Poussin. 1656-1740.

Bloemen (Norbert van), Flemish. *Landscapes. Conversations. Portraits*. B. 1672.

BLOEMEN (Peter van), called *Standart*. Flemish. *Battles. Marches of caravans, horsefairs, &c.*, well composed and correctly drawn. *Landscapes* decorated with ruins. 1649-1719.

Blon (James Christopher le), German. Scholar of C. Maratti. *Miniatures*. 1670-1741.

Blondel (Lansloot), Flemish. *Architectural ruins*. *Conflagrations*. 1500-1559.

Blout (Peter), Dutch. *Drunken frolics*. *Quarrels of Boors*. 1650-1667.

Blyhoof (J.), Dutch. *Portraits*. *Landscape*. *Marine views*. About 1650.

Bobadilla (Geronimo), Spanish. *Genre*. D. 1680.

Bocanegra (Don Pedro Atanasio), Spanish. *History*. 1638-1688.

Boccaccino (Boccaccio), Italian. Cremona. *History*. 1460-1518.

Boccaccino (Camillo), Cremona. *History*. 1511-1546.

Boccaccino (Francesco), Cremona. *History*. 1680-1750.

Bocchi (Faustino), Italian. Brescia. *Battle-pieces*. 1659-1742.

Bocciardo (Clemente), called *Clementone*. Genoa. *History*. *Portraits*. 1620-1658.

Bocciardo (Domenico), Genoa. *History*. About 1686.

Bochmer (Charles Wilhem), German. *Landscape*. *Marine views*. About 1750.

Bockel (van), Flemish. Imitator of Snyders. *Living and dead animals*. D. 1767.

Bockhorst (John van, called *Langen van*), Flemish. Imitator of Vanduyck. *History*. B. 1610.

Bockhorst (John van), Dutch. *History*. *Portraits*. 1661-1724.

Boel (Peter), Flemish. *Allegory*. *Fruit*. *Flowers*. 1625-1680.

Boeyermans (Theodore), Flemish. *History*. *Allegory*. 17th century.

Bogdane (James), Hungarian. *Fowls*. *Fruit*. *Flowers*. D. 1720.

BOILLY (Louis Léopold), French. *Interiors*. *Popular amusements*. *Comic scenes*. *Town views*. *Portraits*. Drawing accurate, execution neat and delicate. 1761-1845.

Boisselier (Felix), French. *History*. 1776-1811.

Boissieu (Jean Jacques de), French. *Interiors*. *Portraits*. 1736-1810.

Bol (Cornelius), Dutch. *Town views*. Living in England, 1666.

BOL (Ferdinand), an eminent Dutch painter, born at Dort in 1611, studied at Amsterdam under Rembrandt, whose style he imitated most successfully. He painted *historical* pictures and excellent *portraits*. D. 1681. His works are highly esteemed.

Bol (Hans), Flemish. *Landscape*. 1534-1593.

Bolanger (Jean), a scholar of Guido. *History*. 1606-1660.

Bologna (Franco), Italian. One of the founders of the Bolognese school. About 1313.

Bolognini (Giov. Bat.), Italian. Scholar of Guido. *History*. 1612-1689.

Bolonghino (—), Italian. Siena. *History*. 15th century.

Boltraffio, or **Beltraffio** (Giov. Antonio), Italian. *History*. About 1500.

Bombelli (Sebastiano), Italian. Scholar of Guercino. Excellent *copies* after P. Veronese. About 1680.

Bona (Tomaso), Italian. Venice. *Architectural views*. About 1580.

Bondi (Andrea and Filippo). Scholars of Cignani. *History*. 17th century.

Bonelli (Aurelio), Italian, Bologna. Scholar of the Caracci. *History*. 17th century.

BONIFAZIO (Veneziano), one of the best Venetian painters of the good era. Scholar of the elder Palma. *History*. 1491-1553.

BONINGTON (Richard Parkes), an eminent English painter, born at Arnold in 1801. *Landscape*. Died in the prime of life, 1828.

Bonini (Girolamo), Italian. Ancona. Scholar of Albano. About 1660.

Bonisoli (Agostino), Cremona. *Religious subjects*. 1633-1700.

Bononi (Carlo), Ferrara. *History*. 1569-1631.

BONVICINO (Alessandro), called *Il Moretto*, a distinguished Italian painter, born at Brescia in 1514, studied under Titian, whose style he approached nearer than any of his countrymen; indeed, his *portraits* can be said to bear the comparison. He was also very successful in *Religious history*. He died in 1564. His works are highly esteemed.

Bonzi (Paolo), called *Il Gobbo Cortona*. Italian. *Fruit pieces*. *History*. *Landscapes*. D. 1640.

Boon (Daniel), Dutch. *Drunken scenes and revellings*. D. 1698.

Boonen (Arnold), Dutch. *Portraits*. Also some *candlelight scenes* in the style of Schalken. 1669-1729.

Borcht (Peter vander), the *elder*. Flemish. *Landscapes*. B. 1540.

Borcht (Henry vander), Flemish. *Fruit*. *Flowers*. 1583-1660.

BORDONE (Paris), a distinguished painter of the Venetian school, born at Trevigi in 1500, studied under Titian, but seems to have imitated the noble simplicity of Giorgione rather than the style of his master. His *portraits* are excellent, and he painted also several *historical pieces*. He died in 1570. His works command high prices.

Borekens. See *Borrekens*.

Borgani (Francesco), Italian. Mantua. Scholar of Parmiggiano. *History*. About 1650.

Borghese (Girolamo), Italian. *History*. About 1500.

Borghese (Pietro). See *Pietro della Francesca*.

Borghese (Giov. Ventura), Italian. Scholar of P. da Cortona. *History*.

Borgiani (Orazio), Italian. Rome. *History*. *Portraits*. 1577-1615.

Borgognone. See *Cortese*.

Borgognone (Ambrogio), Milan. *History*. About 1500.

Borgona (Juan de), Spanish. *History*. *Portraits*. 1495-1540.

Borras (El Padre Francesco Nicolas), Spanish. *History*. 1530-1610.

Borrekens (John Peter Francis), Flemish. *Landscapes*. 1747-1827.

Borroni (Cav. Giov. Angelo), Cremona. *History*. 1684-1772.

Borsum (Abraham van), Dutch. *Landscapes*. *Animals*. *Birds*. 17th century.

Borsum (Adam van), Dutch. *Landscapes*. Scholar of P. Potter. 18th century.

Borzone (Luciano), Italian. Genoa. *History*. *Portraits*. 1590-1645.

Bos (Gaspar vander), Dutch. *Marine views*. 1634-1666.

Bos (Lewis Jansen), Dutch. *Fruit*. *Flowers*. *Plants*. 1450-1507.

Bosch (Jacob vander), Dutch. *Fruit*. 1636-1676.

BOSCH, or **BOSSCHE** (Balthasar vander), Flemish. *Rooms or studios*, adorned with pictures and works of art. *Small-sized portraits*. 1675-1715.

Boschaert (Nicholas), Flemish. *Flowers*. *Fruit*. 1696-1746.

BOSCHE, or **BOS** (Jerome), Dutch. *Grotesque representations, incantations, devils, &c.* 1470-1530.

Boschi (Fabrizio), Italian. Florence. *History*. 1570-1642.

Boschi (Francesco), Italian. Florence. *History*. *Portraits*. 1619-1675.

Boschini (Marco), Venice. Scholar of Palma. *History*. B. 1613.

Boscoli (Andrea), Italian. Florence. *History*. 1550-1606.

Boselli (Antonio), Italian. Bergamo. *History*. About 1500.

Boselli (Felice), Italian. *Birds*. *Fish*. *Animals*. 1650-1732.

BOSSCHAERT (Thomas Willeborts), an eminent Flemish painter, born at Berg op Zoom in 1613, died in 1656. He studied under G. Seghers and afterwards visited Italy. His style both in *history* and *portraits* ap-

proaches Vandyck, the colouring is extremely tender and harmonious, the heads pleasing and graceful.

Bossi (Cav. Giuseppe), Italian. Milan. *Allegories*. 1777-1815.

Botelli (Felice), Italian. Piacenza. *History*. 1652-1732.

BOTH (John and Andrew), two brothers, most eminent Dutch painters, born at Utrecht about 1610. Their life and their works are so intimately connected, that it would be difficult not to notice them in one article. They studied under Bloemaert, and subsequently visited Italy, where John, stimulated by the fame of Claude Lorraine, soon produced *landscapes* with great success. These were ornamented by Andrew in a very tasteful and elegant style with *figures* and *cattle*, which harmonised charmingly with the scenery. Throughout their works everything is warm, tender, and harmonious. At the same time Andrew Both painted *fairs*, *merry-makings*, and *quack-doctors*, designed with infinite humour and full of character. Unfortunately when residing at Venice the younger brother fell into a canal and was drowned (1645). From that time the figures in the landscapes of John were painted by Poelemburg, and sometimes by Wouwerman. He died at the age of forty, in 1650.

The works of John and Andrew Both are set down at the round number of only 150, and eagerly sought after when they appear in the market. *Imitators and copyists*:—William van Drillenburgh, William de Heusch, and Romain de la Rue have been the most successful. Charles Codde, John Francis Ermels, John Lap, Nicholas Piemont, Peter Portengen can deceive only very unskilled observers.

Botschild (Samuel), German. *History*. *Portraits*. B. 1640.

Botta (Marc' Antonio), German. *History*. *Portraits*. 1572-1648.

BOTTALA (Giov. Maria), Italian. Genoa. *History*. 1613-1644.

Bottani (Giuseppe), Italian. Cremona. *Historical landscapes*. 1717-1784.

Botticelli (Sandro or Alessandro) an eminent Florentine painter, born in 1437, studied under Filippo Lippi, and was very successful in religious as well as profane history. He died in 1515.

BOUCHER (François), an eminent French painter, born in 1704, died in 1770. He was a scholar of François le Moyne, and afterwards went to Rome. On his return, he employed himself in every branch of his art, but especially in the light and agreeable; he was appointed court-painter, and favoured with the patronage of all that was great or beautiful in France. Few painters have enjoyed in their lifetime the flattering encouragement and great reputation of Boucher. A reaction ensued, and for more than fifty years his pictures have been considered ridiculous. Now a more judicious sense of his qualities and imperfections has taken place, and his works are again considered a very fair and interesting expression of the age the painter lived in, and bought for heavy prices. It must be said that numerous ugly imitations are daily sold as original works of Boucher. *Charlier, Beaudouin, Soldini, Le-prince, Huet, Parizeau, Deshayes, Lelie, Menageot* have been his most successful copyists either in *portraits* or so-called *pastoral scenes*.

Bouchot (—), French. *History*. 1800-1842.

Boucquet (Victor), Flemish. *History*. *Portraits*. 1619-1677.

Bouhot (Etienne), French. *Architectural views*. 1780-1840.

Boujas, or **Bouzas** (Don Juan Antonio), Spanish. *Religious subjects*. D. 1730.

Boulanger (Jean), French. *History*. 1606-1660.

Boullogne (called *Bon*), French. *History*. 1649-1717.

Boullongne (Louis de), the elder, French. *History*. 1609-1674.

Boullongne (Louis de), the younger, French. *History*. 1654-1733.

Bouman (P.), Dutch. *Landscapes*. *Winter scenes*. B. 1765.

Bourdon (Sebastien), French. *History*. *Portraits*. 1616-1671.

Bourgeois (Constant), French. *Landscapes*. 1780-1829.

Bourgeois (Sir Francis), English. *Landscapes*. *Battles*. *Marine views*. 1756-1811.

Bout, or **Baut** (Francis), Flemish. *Landscapes*. About 1700.

Bouys (André), French. *Portraits*. About 1680.

Bova (Antonio), Italian. Messina. *History*. B. 1641.

Bovadilla (Geronimo de), Spanish. *Perspective views*. *History*. D. 1680.

BOYERMANS (Theodore), Flemish. A distinguished scholar of Rubens, whose style he followed with great success. *Scriptural history*. Living 1660.

Brakenburg (Renier), Dutch. *Merrymaking and drunken assemblies*. 1650-1702.

Bramante. See *Lazari*.

BRAMANTINO (Bartolomeo). Italian. Milan. The favourite pupil of Bramante. *Portraits*. *History*. 16th century.

BRAMER (Leonard), Dutch. *Night pieces*. *Towns on fire*. *Caverns with light from above*, in the manner of Rembrandt. *History*. B. 1596.

Brand (Christian Heltgott), German. *Landscapes*. B. 1695.

Brand (Frederic Augustus), German. *History*. B. 1730.

Brandel (Peter), German. *History*. 1668-1739.

Brandenberg (John), Swiss. *History*. *Pastoral subjects*. 1660-1729.

Brandi (Giacinto), Italian. Gaëta. *Scriptural history*. 1623-1691.

Brandmuller (Gregory), Swiss. *Scriptural history*. 1661-1691.

Brandt (Albert Jonas), Dutch. *Still-life*. 1788-1821.

Brant (N.), Dutch. An imitator and copyist of G. Netscher. 17th century.

Bray (Solomon de), Dutch. *Portraits*. About 1620.

Brazze (Giovanni Battista), called *Il Bigio*. Italian. Florence. *Fruits or other materials arranged as human figures*. 16th century.

Brea (Lodovico), Italian. Genoa. *History*. About 1500.

Brebiette (Pierre), French. *History*. B. 1596.

Breda (Alexander van), Flemish. *Landscapes*. *Fairs*. About 1700.

Breda (John van), Flemish. A copyist of Wouwerman. 1683-1750.

Bredael (Peter van), Flemish. Small landscapes with figures neatly touched, in the style of John Breughel. 1630-1689.

Bree (Matthew Ignatius van), Flemish. *History*. 1773-1839.

Bree (Philippe Jacques van), Flemish. *History*. *Fancy and Architectural subjects*. 1786-1840.

Breemberg (Bartholomew), Dutch. *Historical landscapes in small size*. 1620-1663.

Brekelenkamp (Quirinus), Dutch. *Cottages with figures*. About 1650.

Brescia (Fra Raffaele da), Italian. Venice. *History*. 1479-1539.

Brescianino (delle Battaglie). See *Gio. Monte*.

Bresciano (Vincenzio). See *Foppa*.

Bresciano (—), Italian. Brescia. *History*. About 1580.

Breughel (Abraham), Flemish. *Flowers*. *Fruit*. 1672-1710(?).

BREUGHEL (John), called *Velvet Breughel*, an eminent Flemish painter, born at Brussels in 1565; died in 1642. He was the son of Peter Breughel, the elder, and studied under Peter Goekint. His subjects at first were *fruit* and *flowers*; but on visiting Italy, he commenced painting *landscapes* with small figures, cor-

rectly drawn and touched in a very spirited and artistic manner. On returning to Flanders, he sometimes painted the landscapes in the easel pictures of Rubens, in those of Van Balen, or the figures in the landscapes of Momper and the churches of Steenwick.—*Imitators and copyists*:—John van Kessel, the elder, and John van Oosten are the best; next come Bartholomew van der Aast, Peter van Bredael, Peter Gysen, Adrian van Stalbert, Jacob Schalch, Vinckenbooms, Lucas de Wael.

BREUGHEL (Peter), the younger. Flemish. Brother of the preceding. Sometimes called *Hellish Breughel*, from the character of his subjects. 1569–1625.

BREUGHEL (Peter), the elder, called *the Droll*, from his whimsical subjects, a Dutch painter, was born at Breughel, near Breda, in 1510, and died in 1570. His subjects were attacks of banditti, in wild landscapes, gipsies telling fortunes, &c. In his best productions he is only surpassed by D. Teniers.

Breukelaar (Henry), Dutch. *History*. 1809–1839.

Breydel (Charles), Flemish. *Landscapes*. 1677–1744.

Briard (Gabriel), French. *History*. D. 1777.

BRIGGS (Henry Perronet, R.A.), an eminent English painter, born 1791, studied at the Royal Academy Schools, and painted with success *history, subjects, portraits*. His colour is not over agreeable. D. 1844.

Bril (Matthew), Flemish. *Landscapes*. 1547(?)–1584.

BRIL (Paul), an eminent Flemish painter, brother of the preceding, was born at Antwerp in 1556, and died in 1626. After studying under an obscure master, he went to Italy, where he was engaged with his brother to execute considerable works in the churches of Rome. His subjects are

grand *landscapes with religious scenes*; his style is founded upon that of Titian. Easel pictures by this master are extremely scarce and highly valued.—*Imitators and copyists*: *Knipbergen*, Baldassare Lauri, W. van Nieulant, Cesare Piemontese, Agostino Tassi.

Brize (Cornelius), Dutch. *Still-life*. 1635–1679.

Brizio. See *Ambrogio*.

Brizzio (Filippo), son of Francesco B. *History*. 17th century.

BRIZZIO (Francesco), Italian. Bologna. Scholar of the Caracci. *History. Architectural views. Landscapes*. 1574–1623.

BROCKEDON (William), English. A distinguished painter of *landscapes, Alpine scenery and Scriptural subjects*. 1787–1854.

Broeck (Crispin van der), Flemish. *History*. 1534–1575(?).

Broeck (Elias van der), Flemish. Scholar of A. Mignon. *Fruit. Flowers*. D. 1711.

Bronkhorst (John van), Dutch. *History*. 1603–1680.

Bronkhorst (Peter), Dutch. Interiors of public edifices. *History*. 1588–1661.

Bronzino, Alessandro, Cristofano, and Angiolo. See *Allori*.

Brooking (Charles), English. *Marine views*. 1723–1759.

BROWER, or BRAUWER (Adrian), a celebrated Dutch painter, born at Haerlem in 1608, studied under Franz Hals. *Boors fighting, smoking, or regaling*, painted with an extraordinary truth, and full of spirit. He died in 1640 at the age of 32, after a most dissipated life: the consequence being that his works are exceedingly scarce and highly valued. *Imitators and copyists*:—*Craesbecke, Diepraam, Dora, Bertram de Fouchier, Egbert van der Poel, Cornelius Saftleven*.

Brown (Mather, or Matthew), English. *History. Portraits*. D. 1831.

BRUN (Charles le), an eminent French painter, born in 1619, studied under Simon Vouet, then in Italy under N. Poussin; on returning to Paris he was appointed first painter to the king, Louis XIV., and employed at Fontainebleau and Versailles. His better works are 'The Battles of Alexander,' 'The Stoning of St. Stephen,' and 'The Martyrdom of St. Andrew.' He died in 1690.

Brussel (Paul Theodore van), Dutch. *Fruit. Flowers.* D. 1795.

Bruyn (Cornelius de), Dutch. *Portraits.* 1652-1728.

Bruyn (T.). Swiss. *Landscapes. Cattle. Bas-reliefs.* In England in 1760. D. 1804.

Bufoni (Pomponeo), Italian. Rome. *History.* 1634-1679.

Bugiardini (Giuliano), Italian. Florence. *History. Portraits.* 1481-1556.

Bullinger (John Balthasar), Swiss. *Landscapes.* 1713-1793.

Bunel (Jacques), French. *History.* B. 1558.

Bunnick (John van), Dutch. *Landscapes.* 1654-1727.

Bunnick (Jacob van), Dutch. *Battle-pieces.* D. 1725.

BUONARROTI (Michael Angelo), an illustrious Italian painter, sculptor, and architect, was born in 1475 at the Castle of Caprese, in Tuscany. He studied at Florence under Domenico Ghirlandajo, then visited Bologna, Venice, and Rome, where he executed a cartoon of 'St. Francis receiving the Stigmata,' probably his first work in painting. Soon after he was engaged to paint a fresco in the Ducal Palace at Florence, of which he could only execute the cartoon (known as 'The Cartoon of Pisa'); and in 1508 commenced his celebrated cartoons for the Sistine Chapel. If Michael Angelo had left no other work, this alone would have immortalised his name. It has received the

universal applause of mankind, and is the most sublime monument of daring and dignified genius that the art has produced in ancient or modern times. His next works were the 'Jupiter and Leda,' 'The Conversion of St. Paul,' and 'The Crucifixion of St. Peter.' He died in 1564, aged 89 years. It has long been disputed whether Michael Angelo ever painted in oil: but the question seems to have been settled in the negative. Fresco painting was better adapted to the elevated character of his compositions. For that obvious reason, his pictures are never seen in the market. Many of his designs, however, were executed in oil by his contemporaries, especially Sebastiano del Piombo, Jacopo da Pontormo, Marcello Venusti, Daniele da Volterra, Francesco Salviati, Giuliano Bugiardini, Lorenzo Sabbatini. He also had several copyists, and a host of imitators, from Pellegrino Tibaldi down to Henry Fuseli.

Burg (Adrian van der), Dutch. *Portraits. Conversations.* 1693-1733.

Burg (Thierry van der), Dutch. *Landscapes.* 1723-1773.

Burgkmair (Hans), German. Probably a scholar of Dürer. 1472-1559.

Burgo (Francesco da), Italian. Bologna. *History.* About 1446.

Burnet (James), British. *Landscapes. Rural scenes.* 1788-1816.

Burrini (Giov. Antonio), Italian. Bologna. *History. Portraits.* 1655-1727.

Buytenweg (Wilhem), Dutch. *Landscapes. Conversations.* 1600-1640.

Bye, or **Bie** (Mark de), Dutch. *Landscapes with animals.* About 1612.

Bylert (John), Dutch. *History. Portraits.* B. 1603.

Byss (John Rodolf), Swiss. *Historical subjects in landscapes.* 1660-1738.

C

CABEL, or **KABEL** (Adrian van der), Dutch. *Landscapes. Seaports.* In his animals and figures he followed Castiglione; in landscapes, Salvator Rosa; in colouring he combined the styles of the Caracci and P. F. Mola. 1631-1695.

Cabezalero (Juan Martin de), Spanish. *History.* 1633-1673.

Caccia (Guglielmo), called *Il Moncalvo*. Italian. Milan. *History.* 1568-1625.

CACCIA (Orsola and Francesca), daughters and scholars of the preceding, are the only women known to have practised the art of painting in fresco. Their styles were so similar that in order to distinguish them, Francesca adopted the symbol of a bird, and Orsola that of a flower. *Scriptural history.* About 1650.

CADES (Giuseppe), Italian. Rome. The ablest *copyist* ever known of the works of the great Italian masters, especially of Raffaele. 1750-1800.

Caffi (la), a Venetian paintress. *Flowers.* 18th century.

CAGLIARI (Paolo), called *Veronese*, an illustrious Italian painter, was born at Verona in 1528. He studied under Antonio Badile, his uncle, and was soon employed to paint in fresco the dome of the cathedral at Mantua. He next visited Venice, where he competed for the prize of a gold medal and chain against several eminent painters, and came off victorious. By his fascinating delineations of rich ornament and magnificent parade he achieved an immense reputation. Without equalling Titian in the perfection of his flesh tones, by splendour of colour, assisted by rich draperies and other materials, by a very clear and transparent treatment of the shadows, by comprehensive keeping and harmony,

he infused a magic into his pictures, by which he surpasses almost every other master of the Venetian school. Never was the pomp of colour so exalted as in his works, which may be likened to concerts of enchanting music. His composition is always grand, his design noble, his heads are graceful; but in the extremities of his figures, and the outline of his naked forms, he is often incorrect. He died in 1588. The most celebrated of his pictures are: 'The Marriage of Cana,' in the Louvre, 30 feet wide by 20 feet high; 'The Feast of the Levite,' in the Academy at Venice; the 'History of St. Sebastian;' 'The Entombment,' in the Hermitage Gallery, Petersburg; and the 'Family of Darius,' in the National Gallery. He painted also a few *portraits*, of great merit. His *scholars*, and *imitators* of his manner, are very inferior. Among them are his brother Benedetto *Cagliari*, and his sons *Carletto* and *Gabriele*; also *Benfatto*, called *dal Friso*, his nephew, and his relative, Matteo *Verona*. Of higher merit is Gian Battista *Zelotti*.

Cagliari (Benedetto), Italian, brother of the preceding, and his assistant. 1538-1598.

Cagliari (Carletto and Gabriele), two sons and scholars of Paolo. Carletto lived 1570-1596.

Cagnacci (Guido), Italian. Bologna. *History.* 1600-1680.

Cairo (Cav. Francesco), Italian. Varese. *Portraits. History.* 1598-1674.

Cairo (Ferdinando), Italian. Casalmonferrato. *History.* 1666-1743.

Calabresi. See *Prete* and *Cardisco*.

Calan (Benjamin), German. *Portraits.* 1724-1785.

Calandra (Giov. Battista), Italian. *Painter in Mosaic.* 1586-1644.

Calandrucci (Giacinto), Italian. Palermo. *History*. 1646-1707.

Calcar, or **Kalker** (John van), Flemish. An excellent *copyist* after Titian and Raffaele. 1499-1546.

Caletti (Giuseppe), called *Cremonese*, Italian. Ferrara. *Imitator of Titian*. 1600-1660.

Call (John van), Dutch. *Landscapes*. 1655-1703.

CALLCOTT (Sir Augustus Wall, R.A.). An eminent English painter, born at Kensington 1779, died 1844. *Landscapes* of small size, and *marine views*, extremely placid and fascinating by their tranquillity, though sometimes cold and monotonous in colouring.

Calleja (Andres de), Spanish. *History*. 1705-1782.

Callet (Antoine François), French. *History*. 1741-1823.

CALLOT (Jacques), an eminent French engraver, born 1593, painted a few pictures in the same manner as his designs and plates. As they are extremely scarce, they are highly valued. Died in 1635.

CALVART (Denis), an eminent painter of the Bolognese School, born at Antwerp in 1555, died at Bologna in 1619. Albano, Domenichino, and Guido were his scholars. *Landscapes*. *History*.

Calvi (Lazzaro and Pantaleo), brothers, Italian. Genoa. *History*. 16th century.

Calvi (Giulio), called *Il Coronato*, Italian. Cremona. *History*. 1570(?) - 1596.

Calza (Antonio), Italian. Verona. *Animals*. *Horses*. *Battle pieces*. 1653-1725.

Camassei (Andrea), Italian. *History*. 1601-1648.

Cambiaso (Luca), called *Lucchetto da Genova*. *History*. 1527-1585.

Camillo (Francesco), Spanish. *Scriptural history*. 1635-1671.

Campagnola (Domenico), Italian.

A reputable scholar of Titian. About 1543.

Campen (Jacques van), Dutch. *Architectural views*. About 1640.

Camphuysen (Theod. Raphael), Dutch. *Small landscapes with ruins*. 1586-1626.

Campi (Giulio), Italian. Cremona. *History*. 1500-1572.

Campi (Cav. Antonio), brother and scholar of Giulio. Milan. *History*. About 1586.

Campi (Vincenzio), another brother of Giulio. *Portraits*. *Still-life*. *History*. D. 1591.

Campi (Bernardino), a relative of Giulio. An eminent fresco painter. 1522-1592.

CANAL (Antonio), called **Canaletto** and **Canaletti**, a celebrated painter of *perspective views*, was born at Venice in 1697, and died in 1768. His father was a scene-painter, and Antonio was bred to the same branch of the profession; but he soon aspired to higher things, and chose as subjects the interior views of his native city, which he treated with an intelligence of perspective and a conduct of aerial tint quite unequalled. The number of his pictures are immense, but a far greater number, ascribed to him, are the work of his scholars, who *imitated* him very closely, especially F. *Guardi*, Bernardo *Bellotti*, Gaspare *Vanvitelli*, Antonio *Vicentini*, and Giacomo *Marieschi*.

CANAL (Bernardo), nephew and scholar of Antonio Canaletto, followed his style, and painted architectural views. Venice. 1724-1780.

Canal (Fabio), Italian. Venice. Scholar of Tiepolo. 1703-1767.

Canaletti, or **Canaletto**. See *Canal*.

CANO (Alonzo), an eminent Spanish painter, as well as sculptor and architect, called the Michael Angelo of Spain, was born at Granada in 1601. He studied under F. Pacheco, afterwards under Juan del Castillo.

His works are to be found in all the principal churches of Cordova, Madrid, Granada, Seville, &c. *Scriptural history*. He died in 1667.

Cantarini (Simone), called *Simone da Pesaro*. Italian. Imitator of Guido. 1612-1648.

Canuti (Domenico). Italian. Bologna. Imitator of Guido. 1620-1684.

CAPELLE (Jan van der), an eminent Dutch painter of *marine subjects* and *river views*, was born about 1635. He imitated W. Vandervelde with great success, and painted also some winter *landscapes* and *frozen scenes* in the manner of Van der Neer and Ostade. His works are highly esteemed.

CARACCI (Lodovico), an eminent Italian painter, born at Bologna in 1555, died in 1619. He studied under P. Fontana, and afterwards went to Venice in order to see the works of Titian. At Florence he copied the pictures of Andrea del Sarto, and at Parma the grand productions of Correggio. On returning to Bologna, he founded, with the assistance of his relatives, Agostino and Annibale Caracci, that celebrated academy which has produced such scholars as Albano, Domenichino, Guido and others. His principal works are at Bologna, the most important being fresco paintings.

Caracci (Paolo), was a brother of Lodovico; he cultivated painting, but without great success.

CARACCI (Agostino) was a cousin of Lodovico, and the elder brother of Annibale: his design was most admirable, and he was a constant assistant of his two great relatives.

CARACCI (Annibale), an illustrious Italian painter, the cousin of Lodovico, and the younger brother of Agostino, born in 1560, was one of the stars of the celebrated school of Bologna. Conspicuous for the daring

variety of his foreshortening, the boldness of his design, the admirable choice in the turn of his figures, and the magnificent simplicity of the folding of his draperies. He died in 1609.

CARACCI (Antonio), called *Il Gobbo*, a natural son of Agostino C., studied with his uncle Annibale, and assisted him in the paintings of the Farnese Gallery, Rome. He died at the age of 35, in 1618.

Caracci (Francesco), a younger brother of Agostino and Annibale C., painted also some frescoes. D. 1622.

CARACCI [School of the]. The principal painters of the school, besides *Albano*, *Domenichino*, and *Guido*, were the following: Cesare *Baglioni*, Pietro *Crevalcore*, Ferraù *Fanzone*, Lorenzo *Franchi*, Giuseppino da *Macerata*, Pier Maria *Porettano*, Aureliano *Milani*, Matteo *Rosselli*, Orazio *Talamini*, and Gio. Battista *Secchi*.

Close imitators of Lodovico Caracci: Francesco *Brizzio*, Lorenzo *Garbieri*, Giacomo *Lippi*, and Florio *Macchi*.

Close imitators of Annibale Caracci: Giovanni Battista *Caracciuolo*, Giacomo *Cavedone*, Michel *Corneille* the younger, Giovanni Francesco *Grimaldi*, Giovanni Andrea *Donducci*, Lucio *Massari*, Antonio Maria *Panico*, Carlo *Sellitto*, Innocenzio *Tacconi* (who painted from the designs of the master), and Giovanni Battista *Viola* (in landscapes only).

All the easel pictures of Lodovico as well as Annibale Caracci, are in the great national galleries or palaces, and consequently never come in the market.

Caraccino, Il. See Mulinari.

Caracciuolo (Giov. Bat.), Italian. Naples. One of the ablest imitators of An. Caracci. D. 1641.

CARAVAGGIO (Polidoro Caldara da), an eminent Italian painter, born in 1495, died in 1543. He studied under Raffaele, and devoted himself to drawing after the antique with such assiduity, that he became almost insensible to the magic of colouring.

He was the first painter of the Roman School who attempted monochromatic works in *chiaro-oscuro*. Owing to their excellence, Raffaello selected him to paint the friezes which accompanied his frescoes in the Vatican. Afterwards he painted considerable works at Naples.

Caravaggio (Michael Angelo). See *Angelo*.

Carbajal (Luis de), Spanish. *Scriptural history*. 1534-1591.

Cardi (Lodovico), called *Cigoli*. A scholar of Allori. *Scriptural history*. 1559-1613.

Cardier (Jean Guillaume), Flemish. *History*. 1645-1675.

Cardisco (Marco), called *Il Calabrese*. A scholar of P. da Caravaggio. Fl. 1508-1542.

Carducci (Bartolomeo), Italian. Florence. *History*. *Portraits*. 1561-1608.

Carlioni (Giov. Bat.), Italian. Genoa. *Scriptural history*. 1594-1680.

Carlioni (Andrea, Carlo, and Nicolo) were Genoese painters of the same family.

Carnevale (Fra), Italian. Urbino. *Scriptural history*. D. about 1478.

Caro (Francisco Lopez), Spanish. *History*. *Portraits*. 1592-1662.

Caroli (Pietro Francesco), Italian. Turin. *Interiors of churches*. 1638-1716.

Carpaccio (Vittore), Italian. Venice. *Scriptural history*. About 1500.

Carpentero (Jean Carol), Flemish. *History*. *Landscapes in the style of Ommeganck*. B. 1784.

Carré (Francis), Dutch. *Landscapes*. *Village festivals*. 1636-1669.

Carré (Henry), Dutch. *Landscapes*. 1656-1721.

Carré (Michael), Dutch. *Landscapes with cattle*. 1666-1728.

Carreno de Miranda (Don Juan), Spanish. *History*. *Portraits*. 1614-1685.

Carrey (Jacques), French. *History*. 1646-1726.

Carriera. See *Rosalba*.

CARRUCCI DA PONTORMO (Jacopo), an eminent Italian painter, scholar of Leonardo da Vinci, and afterwards of P. da Cosimo, Albertinelli, and Andrea del Sarto. The works of his first manner are good, but he soon adopted a servile imitation of A. Dürer, and in this second style was less successful. 1493-1558.

CASANOVA (Francesco), Italian. *Battle pieces*. *Landscapes with figures and cattle*. *Marine views*. *Pastoral subjects*. Once highly esteemed. 1732-1805.

Casembroodt (Abraham), Dutch. *Historical landscapes*. *Sea storms*. About 1650.

Casini (Valore and Domenico), brothers. Italian portrait painters. 17th century.

Castelli (Giov. Battista), called *Il Bergamasco*. Italian. *History*. 1490-1570.

Castello (Felix), Spanish. *History*. *Battle pieces*. 1602-1656.

Castiglione (Giov. Benedetto), Italian. Genoa. *History*. *Portraits*. *Caravans*. 1616-1670.

Castillo y Saavedra (Antonio del), Spanish. *History*. 1603-1667.

Castrejon (Antonio), Spanish. *Small historical subjects*. 1625-1690.

Catena (Vincenzio), Venice. A scholar of Giorgione. *Portraits*. *History*. About 1500.

Cavedone (Giacomo), a scholar of the Caracci. *History*. *Portraits*. 1577-1660.

Caxes (Patricio), Italian. Arezzo. *Scriptural history*. Died in Spain, in 1612.

Caxes (Eugenio), Spanish. Son and scholar of Patricio. *Scriptural history*. 1577-1642.

Cazes (Pierre Jacques), French. *Scriptural history*. 1676-1754.

Centino, Il. See *Nagli*.

Cerrini (Gio. Domenico), called

Il Cav. Perugino. Scholar of Guido. D. 1681.

Cesari (Cav. Giuseppe), called *d'Arpino*. Italian. Naples. *History*. D. 1640.

Cespedes (Pablo de), Spanish. *Scriptural history*. 1538-1608.

Chabry (Marc), French. *Scriptural history*. 1660-1727.

Challe (Charles Michel Ange), French. *Allegories*. 1718-1778.

CHALON (Alfred Edward, R. A.), a distinguished English painter. *Portraits* in water-colours; *subjects* in oil. A successful imitator of Veronese and Watteau. 'Hunt the Slipper' and 'John Knox reproving the ladies of Queen Mary's Court' are his most popular achievements. 1781-1860.

Chalon (John James, R. A.), brother of the preceding. *Landscapes. Marine views. Genre*. 1778-1854.

Chambers (George), English. *Marine views and shipping*. 1803-1840.

CHAMPAIGNE (Philippe de), an excellent French *portrait* painter, was born in 1602, and studied under Fouquières and N. Poussin. He painted also several historical compositions. D. 1674.

CHARDIN (Jean Baptiste Simon), an eminent French painter, born at Paris in 1701, represented especially *familiar scenes* of a domestic character, in which he exhibited great truth, simplicity, and beauty of finish. He painted also *allegorical subjects. Fruit. Animals*. Died in 1779. *Imitators*:—Roland *de la Porte* and Jeaurat *de Bertry*.

Charlet (N. Toussaint), French. *Scenes of military life*. 1792-1845.

Chasseriau (Theodore), French. Scholar of Ingres. *History*. 1819-1856.

Chavannes (Pierre Domachin de), French. *Allegorical history*. 1672-1744.

Cheron (Elisabeth Sophie), a

French paintress. *Portraits. History*. 1648-1711.

Cheron (Louis), brother of the preceding. *History. Portraits*. 1660-1723.

Chesel (Jan van), Flemish. *Portraits. Landscapes. Fruit. Flowers*. D. 1708.

Chiari (Giuseppe), Italian. Scholar of C. Maratti. *History*. 1654-1727.

Chiavistelli (Jacopo), Italian. Florence. *Architectural views*. 1618-1698.

Christophen (Joseph), Dutch. Scholar of Antonio Moro. *Portraits. History*. B. 1498.

Christophsen (Peter), German. *Portraits. History*. 15th century.

Cignani (Cav. Carlo), Italian. Bologna. *History*. 1628-1719.

Cignani (Felice), son and scholar of the preceding. *History*. D. 1724.

Cignani (Paolo), the nephew of Carlo C. *History*. D. 1764.

Cignaroli (Gio. Bettino), Italian. Verona. *Scriptural history*. 1706-1770.

Cima (Gio. Battista), called *Il Conegliano*. Italian. Scholar of Bellini. *History*. D. 1541.

Cimabue (Gio.), one of the early Italian masters. L. 1302.

Cipriani (Giov. Battista, R. A.), Italian. *History*. 1727-1785.

Città di Castello (Francesco da), Italian. Scholar of Perugino. 15th century.

Claessens (Antony), Flemish. A scholar of Q. Matzys. *History*. About 1490.

Claessoon (Arnold), Dutch. A scholar of Engelbrechtsen and imitator of Schoorel. 1498-1564.

Claret (William), English. A scholar and copyist of Sir Peter Lely. D. 1706.

Claude. See *Lorraine*.

Cleef (Joost van), Flemish. *History*. 1500-1536.

CLEEF (Henry van), Flemish. *Landscapes* (especially as backgrounds

in the historical works of Franz Floris). 1510-1589.

Cleef (Martin van), Flemish. Scholar of Franz Floris. *History*. D. 1570.

Cleef (John van), Flemish. Scholar of G. de Crayer. *History*. 1646-1716.

Clennell (Luke), English. *History*. 1781-1840.

Clerc, or **Klerck** (Henry de), Flemish. Imitator of Van Balen and Rottenhamer. *History*. B. 1570.

Clerc (Sebastien), French. *History*. 1677-1763.

Cleyn, or **Kleyn** (Francis de), German. *Historical and grotesque subjects*. D. 1658.

CLINT (George, A.R.A.) An English painter, born 1770, was first an engraver. He afterwards painted *portraits* and series of dramatic scenes with portraits of favourite actors, which were extremely popular, although his colour was tame and there was a character of feebleness in his art. D. 1854.

Clostermans (John), German. *History*. 1656-1713.

Clouet. See *Janet*.

Cochran (William), British. *Fabulous history*. *Portraits*. 1738-1785.

Cock, or **Kock** (Jerome), Flemish. *Portraits*. 1510-1570.

Cock, or **Kock** (Matthew), Flemish. *Landscapes*. About 1545.

Coclors (Louis Bernard), Dutch. *Portraits*. *Interiors*. 1740-1817.

Coda, or **Codi** (Benedetto), Italian. Ferrara. Scholar of G. Bellini. *History*. D. about 1520.

Coda, or **Codi** (Bartolomeo), Italian. Rimini. *History*. About 1528.

Codde (Charles), Dutch. *Landscapes*. 1640-1698.

CODDE (Peter), supposed to have been a brother of the preceding. *Assemblies*. *Soldiers*. *Conversations*. There is one of his finest works in the Lormier Collection. This painter is only mentioned by Balkema.

Coello (Alonzo Sanchez), Portuguese. *History*. 1515-1590.

COELLO (Claudio), an excellent Spanish painter, combined, says Bermudez, the design of Cano, the colouring of Murillo, and the brilliant effect of Velasquez. *History*. *Portraits*. D. 1693.

COELN (Wilhem von), or *William of Cologne*, called also *Meister Wilhem*, a celebrated early German painter, seems to have been born at Cologne, where he painted several excellent works. *Scriptural history*. From 1370 to 1410.

Cogels (Joseph Charles), Flemish. *Landscapes*. *Marine views*. 1786-1831.

Coignet (Giles), Flemish. *History*. *Candlelight and moonlight pieces*. 1530-1600.

Cole (Thomas), British. *Landscapes*. 1802-1848.

Collantes (Francisco), Spanish. *History*. *Landscapes*. 1599-1656.

Colleoni (Girolamo), Italian. Bergamo. *History*. *Portraits*. 1495-1565.

Collet (John), English. *Humorous subjects*. 1725-1780.

Collin de Vermont (Hyacinthe), French. *History*. *Portraits*. 1693-1761.

COLLINS (William, R.A.), an eminent English painter, born at London in 1787, painted *historic subjects*, *landscapes*, and more especially *rural* and *coast scenes*. His works are conspicuous for the correctness of drawing, the excellence of the chiaro-oscuro and colour; he always painted with the utmost conscientiousness and with a perpetual reference to nature. The sympathy which he evinced for children in all their variety of aspect marks the amiable and genial character of the man, whose life has been written by his son Mr. Wilkie Collins, the distinguished novelist. His works are highly esteemed. D. 1847.

Colombel (Nicolas), French. *History*. 1646-1717.

Colson (Jean François Gille), French. *Portraits*. 1680-1762.

Colyns (David), Dutch. *History*. B. 1650.

COMPE (Jan Ten), Dutch. *Landscapes*. *River scenes*. *Views of cities and villages*. His best pictures approach Van der Heyden. D. 1761.

Conca (Cav. Sebastiano), Italian. Gaëta. *History*. *Portraits*. 1676-1764.

CONEGLIANO (Giov. Bat. Cima), one of the most successful followers of the style of G. Bellini. *History*. About 1510.

Congola (Charles), German. *Landscapes*. 1773-1831.

Coninck (David), called *Pomme-laer*. Flemish. *Still-life*, in the manner of Fyt. D. 1689.

CONINCK, or **KONINCK** (Solomon), an eminent Dutch painter, born at Amsterdam in 1609, studied under David Colyns and afterwards under N. Moyaert, but subsequently followed the style of Rembrandt. Easel pictures on *historical subjects*, admirably coloured, with something of the richness of Rembrandt, in a clearer tone. D. 1668. His works are very scarce, and highly valued.

Coningh, or **Koning** (Jacob), Dutch. *Landscapes with figures and animals*. B. 1650.

Coningsloo (Giles), Flemish. *Landscapes*. 1544-1609.

CONSTABLE (John, R.A.), an eminent English painter, was born in 1776, at East Bergholt, Suffolk. He studied under Farrington, and painted large *landscapes* in a bold and vigorous manner. He was elected a R.A. in 1829, and died in 1837. 'There is a place,' says Mr. Leslie, 'among our painters which Turner left unoccupied, and which neither Wilson, Gainsborough, Cozens, nor Girtin so completely filled as John Constable. He was the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes.'

Contarini (Cav. Giovanni), Italian. Venice. *History*. *Portraits*. 1549-1605.

Conte (Jacopino del), Italian. Florence. Scholar of A. del Sarto. *History*. *Portraits*. 1510-1598.

CONTRI (Antonio), Italian. Ferrara. Painted a few landscapes, but is more distinguished as inventor of the method of transferring paintings from walls to canvas.

Cook (Henry), English. *Portraits*. About 1640.

Cook (Henry), English. *History*. D. 1700.

Cooper (Samuel), English. *Miniatures*. 1609-1672.

Coopse (Peter), Dutch. *Marine views*. 18th century.

Coosemans (Alexis), Flemish. *Still-life*. 17th century.

COPLEY (John Singleton, R.A.), an eminent British painter, was born in Boston in 1737; he was wholly a self-taught artist, and went only in his thirty-seventh year to Italy, where he studied with great assiduity the works of Titian and Correggio. He settled afterwards in London, and painted several historical compositions, when his great picture of the 'Death of Lord Chatham' at once established his reputation. He pursued his profession, as an *historical* and *portrait* painter, with great distinction and unabated vigour to an advanced age, and died in London in 1815. His eldest son, the late John Singleton Copley, Lord Lyndhurst, made a collection of his father's best works, which adorn the walls of the artist's own house in St. George Street, Hanover Square.

COQUES (Gonzalès), an eminent Flemish painter, born at Antwerp in 1618, acquired the elements of the art from David Ryckaert the elder. His first subjects were *conversations* and *gallant assemblies*; but the immense reputation Vandyck had acquired by his admirable portraits soon induced

Coques to attempt the same branch of art, though on a different scale. His single heads and groups of family portraits in small are esteemed superior to those of every artist of his time, Vandyck alone excepted. He died in 1684. His pictures are few in number, and extremely valuable. Imitators and copyists: Daniel *Mytens* the elder, *Emmanuel Bizet*, and *Adrian van den Burg*.

Coriolano (Cav. Bartolomeo), a scholar of the Caracci. *History*. B. 1599-1676.

Corneille (Michel), French. *History*. 1603-1664.

Cornelisz (Cornelius). See *Haerlem*.

Cornelisz (Lucas), called *the Cook*. Dutch. Scholar of Engelbrechtsen. *History*. 1493-1552(?).

Corona (Leonardo), Italian. Murano. *History*. 1561-1605.

COROT (Jean Baptiste), an eminent French painter, born at Paris, 1796, studied under Michalon, and afterwards under Bertin, travelled in Italy, and was one of the most successful *landscape* painters of the present century. Died 1875.

CORRADI (Domenico), called *Ghirlandajo*, an eminent Italian painter, born in 1451, died in 1495. He was the first of the Florentine painters who, by a judicious attention to perspective, gave to their works an appearance of depth and verity. *Scriptural history*.

CORRADI (Ridolfi), called *Ghirlandajo*, son of the preceding, also an eminent Florentine painter, was born in 1485, studied under Fra Bartolomeo di S. Marco, and was pronounced by Raffaele one of the best painters of his time. *Scriptural history*. Died in 1560.

Correggio. See *Allegri*.

Cort (Henri de), Flemish. *Landscape*. 1742-1810.

CORTESE (Jacopo), called *Il Borgognone*, an eminent French painter,

born in 1621, was for some time a soldier, and exercised his natural taste for design by drawing the marches, attacks, and skirmishes of which he was a witness. On leaving the army, he went to Bologna, received instruction from Guido and Albano, and produced from that time *battle pieces* composed with a fire and painted with a vigour peculiar to himself. He died in 1676. Genuine works by that master are rather scarce, especially those in good condition, as generally they have blackened by age. But he had a host of *followers and imitators*, namely, Girolamo *Bruni*, Antonio *Calza*, Angelo *Everardi*, *Graziano*, *Giannizzero*, Philip *Lembke*, Francesco *Monti*, Capodoro *Paganini*, Joseph *Parrocel*, Ignace *Parrocel*, Augustus *Querfurt*, Pandolfo *Reschi*, Philip *Rugendas*, Francesco *Simonini*, Ilario *Spolverini*, Peter *Tillemans*, &c.

CORTESE (Guglielmo), called *Il Borgognone*, was the brother of the preceding. He painted *religious subjects* in the style of Carlo Maratti. 1628-1679.

Cortesi (Giovanna Marmocchini), a Florentine paintress. *Miniatures*. 1670-1736.

Cortona (Pietro da). See *Beretini*.

Corvi (Domenico), Italian. Viterbo. *Historical night pieces*. 1723-1803.

Cosimo (Pietro da), Italian. Florence. *History*. *Portraits*. 1441-1521.

Cosimo da Ferrara. See *Tura*.

Cossiers, or **Cosiers** (Jan), Flemish. *History*. 1603-1652.

Costanzi (Placido), Italian. Roma. *History*. 1688-1759.

Coster (Adam de), Flemish. *History*. *Portraits*. *Gallant Assemblies*. 17th century.

Cosway (Richard, R.A.), English. *Miniature portraits*. 1740-1821.

Cotes (Francis), English. *Portraits*. 1725-1770.

Cotignola (Francesco da), called Zaganelli. Italian. Parma. About 1518.

COUSIN (Jean), a distinguished French painter, born in 1530, painted large historical compositions, much in the style of Parmiggiano. He is considered the founder of the French school. D. about 1589.

Covyn, or **Couveyn** (Renier and Israel), brothers, Dutch. *History. Portraits. Market-women, with dead game, fruit, vegetables, &c.* 17th century.

COX (David), an eminent English water-colour painter, born in Birmingham 1783, died there in 1859. He was a most truthful delineator of British *landscape*, in all its varying incidents of storm and sunshine, mist, rain, or tempest, and one of the early members of the Society for the promotion of water-colour painting.

COXCIE, or **COXIS** (Michael), a reputable Flemish painter, born in 1497, was first a scholar of Van Orley, afterwards of Raffaele, and painted several *religious subjects*, much in the manner of the latter. He died in 1592.

COYPEL (Noel), an eminent French painter, born in 1628, painted several *historical* compositions and was for some years Director of the French Academy at Rome. He died in 1707.

COYPEL (Antoine), son and scholar of the preceding, was appointed in 1715 painter to the king of France, and much employed in decorating the royal palaces. 1661-1722.

COYPEL (Noel Nicolas), another son and scholar of Noel Coypel, painted *religious* and *fabulous* history. 1692-1735.

COYPEL (Charles Antoine), a son and scholar of Antoine Coypel, painted *historical subjects, bambocciate* and excellent *portraits*. 1694-1752.

Cozza (Francesco), Italian. Rome. *History.* 1605-1682.

Crabbetje. See *Asselyn*.

Crabeth (Francis), Flemish. *History.* 1500-1548.

Cradock (Luke), English. *Birds. Animals. Dead game.* 1660-1717.

Craesbecke (Josse), a scholar and imitator of Brower. 1608-1688.

CRAMER (Nicolas), an excellent Dutch painter, born at Leyden in 1670, was for some time a scholar of William Mieris, but afterwards studied under Karel de Moor. Small *portraits* and *conversations*, well designed, beautifully coloured and delicately finished. His works are scarce and highly esteemed. He died in 1710.

CRANACH, or **KRANACH** (Lucas), an early German painter, born at Cranach in the province of Bamberg in 1470, attained considerable eminence as a *portrait* painter. He died in 1586.

Cransse (John), Flemish. *History.* Born 1480.

CRAYER (Gaspar de), an eminent Flemish painter, born at Brussels in 1582, was a scholar of Coxcie and painted *religious history*. He died in 1669.

Credi (Lorenzo di), called *Sciarpelloni*. Italian. Florence. *History.* 1452-1536(?).

Creeten (Charles), German. *History. Portraits.* 1625-1681.

Cremona (Niccolo da), Italian. *History.* About 1518.

Cremonese (Giuseppe), Italian. Ferrara. *History.* 1600-1660.

Cremonini (Giovanni Battista), Italian. *Perspective views.* About 1600.

Crepin (Louis Philippe), French. *Marine views.* B. 1772.

Crepu (Nicolaus), Flemish. *Flowers.* 1680-1742.

Crespi (Giovanni Battista), called *Il Cerano*. Italian. Novara. *History.* 1557-1633.

Crespi (Daniele), Italian. Milan. *History*. 1590-1630.

Crespi (Giovanni), called *Il Spagnuolo*. Italian. Bologna. *History*. 1665-1747.

Crespi (Antonio and Canon Luigi), sons of the preceding. *History*. D. about 1780.

Cresti (Cav. Domenico), called *Passignano*. Italian. Florence. *History*. 1558-1638.

CRESWICK (Thomas, R.A.), an eminent English *landscape* painter, born at Sheffield 1811, studied at Birmingham under Mr. J. V. Barber. He exhibited for the first time in 1828, was elected an associate to the Royal Academy in 1842 and a member in 1851. He painted the scenery of England and Wales, especially its streams, in all its native beauty and freshness, with a pure, simple, natural design and colour. D. 1869.

Creti (Donato), Italian. Cremona. *History*. 1671-1749.

Creutzfelder (Johann), German. *Portraits*. 1570-1636.

Crevalcore (Pietro Maria da), Italian. Bologna. *History*. About 1600.

Criscuolo (Giovanni Filippo), Italian. Gaëta. *History*. B. about 1495, d. 1584.

Criscuolo (Giovanni Angelo), brother of the preceding. *History*. D. about 1580.

Crisevolo (Maria Angela), a Neapolitan paintress. *History*. *Portraits*. 1548-1606.

Crispi (Scipione), Italian. Tortona. *Scriptural history*. About 1595.

CRIVELLI (Carlo), an eminent early Venetian painter, flourished about 1475. His pictures are coloured somewhat in the style of Perugino, and they are sometimes mistaken for the works of that master. *Scriptural history*.

Crivelli (Angelo Maria), Italian. Milan. *Hunting pieces*. About 1710.

Crivelli (Jacopo), a son of the preceding. *Birds*. *Fishes*. D. 1760.

Crivelli (Vittorio), Italian. Venice. *Scriptural history*. About 1490.

Crivelli (Francesco), Italian. Milan. *Portraits*. About 1450.

Croce (Baldassare), Italian. Bologna. *Scriptural history*. 1553-1628.

Cromer, or **Croma** (Giulio), Italian. Ferrara. *Scriptural history*. 1572-1632.

Cromer, or **Croma** (Giovanni Battista), Italian. Padua. *History*. D. 1756.

CROME (John), called *old Crome*, an excellent English *landscape* painter, born at Norwich in 1769, was a self-taught artist; he chose his subjects in the lanes, heaths, and river banks, surrounding his native place, and painted them with a sweet colour and tone, full of truth and equal to the best examples of the Dutch school. Little known and not duly esteemed in his lifetime, his works have now greatly increased, and will continue to increase, in repute and value. He died in 1821.

Croos (A. van), Dutch. *Landscapes*. *Views of cities*. About 1640.

Cruz (Juan Pontoja de la), Spanish. *Portraits*. *History*. 1560-1610.

Cucchi (Giovanni Antonio), Italian. Milan. About 1750.

Cuevas (Pedro de la), Spanish. *Portraits* of small size. 1558-1667.

Cuit (George), English. *Portraits*. *History*. *Landscapes*. 1743-1818.

CUNGI, CONGI, or CUGNI (Giovanni, Leonardo, and Francesco), three Italian painters, brothers. Borgo San Sepolcro. *Scriptural history*. 16th century.

Cunningham (Edmund Francis), British. *Portraits*. About 1742-1794.

Cuquet (Pedro), Spanish. *Religious subjects*. 1596-1666.

Curradi, or Currado (Francesco), Italian. Florence. *History*. *Portraits*. 1570-1661.

Curti (Bernardino), Italian. Bologna. *History*. About 1645.

Curti (Girolamo), called *Il Dentone*. Bologna. *Architectural views*. 1576-1632.

Cusighe (Simon da), Italian. Cusighe. *History*. 1382-1409.

Cuylenburg (Abraham van), Dutch. *Fabulous and fancy subjects*. B. 1639.

Cuyp, or **Kuyp** (Jacob Gerritze), called the Elder. *Country views*. *Battle pieces*. *Encampments*. *Portraits*. B. about 1578.

CUYP, or **KUYP** (Albert), an illustrious Dutch painter, the son of the preceding, was born at Dort in 1606. With no better instruction than the lessons of his father, he attained such an eminence in *landscape* painting as has not been surpassed by any of his countrymen. His pictures generally represent scenes on the banks of the Maes river, with herdsmen attending their cattle; but he painted also admirable *winter* and *moonlight* scenes, charming *marine views*, *horse-fairs*, and *skirmishes of cavalry*, treated with infinite spirit, interiors of churches or other perspective views, and finally portraits. In

fact, he excelled in everything that he attempted to represent, and painted every object in the same free and natural manner; always lovely and true in his colouring, as well as clear and transparent. No master knew as well as he did how to express the various diffusions of light on the objects according to the particular times of the day: in his pictures, the morning attended with its mists and vapours, the clearer light of noon, the saffron-coloured tints of the evening may readily be distinguished. His studies were entirely after nature, and most of his landscapes were sketched from scenery in or about the city of Dort. He was living in 1672. His works bring immense prices. Among his *imitators and copyists* Jacob van Stry was the most successful; next come Dyonysius van Dongen, Ary Lamme, Gautier van Dam, and Bernard van Kobraat.

Cuyp, or **Kuyp** (Benjamin), nephew of J. Cuyp, studied under his uncle, but chose to imitate the style of Rembrandt. *Small historical pictures*. B. 1608.

D

Dach (John), German. *History*. B. 1566.

Daddi (Bernardo), Italian. Arezzo. *Scriptural history*. 14th century.

Daddi (Cosimo), Italian. Florence. *Scriptural history*. About 1625.

Dael (Jan Franz van), Flemish. *Fruit*. *Flowers*. 1764-1840.

Daele (Jan van), Dutch. *Landscapes*. *Marines*. 1530-1601.

Dagiu (Francesco), called *Il Capella*. Italian. *History*. 1714-1784.

Dahl (Michael), Swedish. *Portraits*. B. 1656. Died in London, 1743.

Dalens (Dirk), Dutch. *Landscapes*. 1659-1688.

Dalens (Thierry van), Dutch. *Landscapes*. *Fruit*. *Flowers*. *Still-life*. End of 17th century.

DALENS (Thierry van), called *the Younger*, son of the preceding. *Landscapes with figures, cattle, ruins*, in the style of Pynacker. B. 1688.

Dall (Nicholas Thomas), Danish. *Landscapes*. Died in London 1777.

Dallamano (Giuseppe), Italian. Modena. *Architectural views*. 1679-1758.

Dalmasio (Lippo Scannabecchi), Italian. Bologna. *Madonnas*. D. 1410.

Dam (Anthony van), German. *Marines*. About 1720.

Dam (Gautier van), Dutch. *Landscapes* in the style of Cuyp. D. 1785.

Damery (Jacob), Flemish. *Fruit. Flowers. Still-life*. D. about 1665.

Damery (Simon), Flemish. *History*. 1597-1640.

Damery (Wautier), Flemish. *History. Landscapes*. 1614-1678.

Damiani (Felice), Italian. Gubbio. *Scriptural history*. About 1600.

Damini (Pietro), Italian. *History*. 1592-1631.

Danby (Francis, A.R.A.), English. *Landscapes*. 1793-1861.

Dance (Nathaniel, R.A.), English. *Portraits. History*. 1734-1811.

Danckert, or Danckers (Henry), Dutch. *Landscapes*. B. about 1630.

Dandini (Cesare), Italian. Florence. *Scriptural history*. 1595-1658.

Dandini (Vicenzio), brother of the preceding. *Scriptural history*. 1607-1675.

Dandini (Pietro), a nephew of the preceding. *Scriptural history*. 1646-1712.

Dandini (Ottaviano), the son of the preceding. *Scriptural history*. 18th century.

Danedi (Giuseppe), Italian. Treviglio. *Scriptural history*. 1618-1688.

Daniele (di Volterra), Italian. Scholar of Buonarroti. 1509-1556.

Daniell (Thomas, R.A.), English. *Flowers. Landscapes*. 1749-1840.

Daniell (William), nephew of the preceding. *Landscapes*. 1769-1837.

Daniell (Samuel), brother of the preceding. *Landscapes*. D. 1811.

Danks (Francis), Dutch. *History. Portraits*. 1650-1703.

Danleux (Pierre), French. *History. Portraits*. 1745-1809.

Danti (Padre Ignazio), Italian. Perugia. *Scriptural history*. 1537-1586.

Danti (Vincenzio), Italian. Perugia. *Scriptural history*. 1530-1576.

Danti (Theodora), an Italian painteress. Perugia. *Small historical subjects*. 1498-1573.

DAVID (Jacques Louis), an eminent French painter; born at Paris in 1748, was a scholar of Vien. He went afterwards to Italy, where he devoted himself exclusively to the study of the antique. He used to say: 'I wish that my works may have so completely an antique character, that, if it were possible for an Athenian to return to life, they might appear to him to be the productions of a Greek painter.' It has been said of his works that they are 'coloured statuary.' The principal are, 'The Oath of the Horatii,' 'Belisarius in Banishment,' 'Paris and Helen,' 'The Rape of the Sabine Women,' 'Leonidas at Thermopylæ,' and various portraits of Napoleon. As an ex-member of the French Convention in 1793, and having in that capacity approved the condemnation of Louis XVI., he was sent to exile in 1815, and died at Brussels, 1825. His works have been immensely copied.

Dawe (George, R.A.), English. *History. Portraits*. 1781-1829.

Day (Alexander), English. *Miniature portraits*. D. 1841.

DECAMPS (Alexandre Gabriel), an eminent French painter, born in 1803, was the scholar of Abel de Pujol, and early in life travelled in the East, whence he returned with an immense number of picturesque sketches, which afforded him material for many of his best works. He also painted subjects from European life, scenes from Don Quixote, Gil Blas, &c., capricious or grotesque pictures, in which monkeys take the place of men, &c., and a few historical subjects. He died in 1860. His works, though numerous, are highly esteemed.

Decker (Francis), Dutch. *Landscapes*. Probably a scholar of Jacob Ruysdael. 17th century.

Decker (Paul), German. *Scriptural history*. B. 1677.

Decloche (—), Flemish. *History*. About 1750.

Defrance (Leonard), Flemish. *Landscapes. Still-life. History*. 1735–1805.

DELACROIX (Ferd. Victor Eugène), an eminent French painter, born in 1799, was a scholar of Guérin, and the star of the Romantic school of painting. His first picture, 'The Massacre of Scio,' was received with acclamation in 1824. Afterwards he travelled in the East, the influence of which is visible in his paintings of *Scriptural history*. His compositions are most masterly, his drawing vigorous and true, his colouring splendid. He died in 1863.

DELAROCHE (Paul), an eminent French painter, born in 1797, was a scholar of Baron Gros. He early took a dislike to the classicism then prevalent in the French school, and determined to create a style for himself more in harmony with the age. Many of his most popular paintings were drawn from events recorded in English history, as 'The Children of Edward IV. in the Tower,' 'Cromwell contemplating the body of Charles I.,' 'Charles I. in the Guard Room.' But his *chef-d'œuvre* was the 'Hemicycle,' in the School of Fine Arts, Paris. He died in 1856.

Delcour (Jan Giles), Flemish. Copies after Raffaele. *History*. 1630–1694.

DELEN (Dirk van), Dutch. A scholar of Franz Hals. *Portraits. Conversation pieces. Architectural views*. His architecture is of a noble taste, his figures are well designed, judiciously grouped, and highly finished. In some of his works the figures were inserted by Van Harp or Wouwerman. Born about 1635.

Delgado (Don Juan), Spanish. *Scriptural history*. About 1700.

Delmont, or Delmonti (Deodato), Flemish. Scholar of Rubens. *History*. 1581–1634.

Demarne (Jean Louis), Flemish. *Landscapes. Village festivals*. 1744–1829.

Denner (Balthazar), German. *Portraits*. 1685–1747.

Dentone. See *Girolamo Curti*.

Denys (James), Flemish. *Scriptural history*. B. 1647.

Derby (William), English. *Miniatures*. 1786–1847.

Deryck (Peter Cornelius), Flemish. *History*. 1568–1630.

Deryke (Wilhem), Flemish. *History. Portraits*. 1635–1697.

Desani (Pietro), Italian. Bologna. *Scriptural history*. 1595–1657.

Desbarres (Bonaventure), French. *History. Portraits*. B. 1700.

Descamps (Jean Baptiste), French. *Conversations. Pastoral subjects*. 1714–1791.

Deshays (Jean Baptiste), French. *History*. 1729–1765.

DESPORTES (François), an eminent French painter, born in 1661; was a scholar of Nic. Bernaert, and painted with considerable merit *huntsmen, game and animals, flowers and insects*. He died in 1743.

DESPORTES (Claude François), son of the preceding, painted the same subjects with reputation, though he never equalled his father.

Devis (Arthur), English. *Portraits*. 1711(?)–1787.

Devis (Arthur William), English. *History*. 1763–1822.

De Witt. See *Wit*.

Deyns (Jacques), Flemish. *History*. 1645–1704.

Deynum (John Baptist van), Flemish. *Miniature portraits. Landscapes in water-colours*. 1620–1669.

Deyster (Louis), Flemish. *History*. 1656–1711.

Deyster (Anne), daughter of the preceding. *History*. D. 1646.

Diamante (Fra), Italian. Prato.

Scholar of Fil. Lippi. *History*. D. about 1440.

Diamantini (Cav. Giuseppe), Italian. Venice. *Scriptural history*. B. 1660.

Dias (Pedro Morante), Spanish. *Small historical subjects*. About 1630.

Diaz (Diego Valentin), Spanish. *Perspective views*. D. 1660.

DIEPENBECK (Abraham van), an eminent Flemish painter, was born in 1607. Studied under Rubens, whose style he adopted and imitated with great success. *Allegory*. *History*.

Diepraam (Abraham), Flemish. Imitator of A. Brower. B. 1665.

Diest (Adrian van), Dutch. *Coast views*. 1655-1704.

DIETRICH, or **DIETRICY** (Christian W. Ernst), German. *Scriptural subjects and landscapes*. Imitations of Rembrandt, Ostade, and Poelenburg. B. 1712.

DOBSON (William), an eminent English painter of *portraits*. King Charles I. used to compliment him with the title of the *English Tintoretto*. 1610-1646.

DOES (Jacob van der), the elder, an eminent Dutch *landscape* painter. Studied under N. Moyaert, afterwards went to Italy and painted excellent works, conspicuous for the choice of the scenery, the correctness of the design of his figures and animals, but of a colouring somewhat too dark. 1623-1673.

DOES (Simon van der), the eldest son of the preceding, adopted the subjects, style, and manner of painting of his father, but with a more cheerful and pleasing tone of colouring. He also painted small *portraits* and *domestic subjects* in the style of G. Netscher. 1653-1717.

DOES (Jacob van der), the Younger, the second son of the Elder, studied under Karel du Jardin, afterwards under G. Netscher and Gerard de Lairese, painted a few *landscapes*

and *historical* subjects, but died in the prime of life. 1654-1691.

Dolabella (Tommaso), Italian. Belluno. *Portraits*. About 1580.

Dolce (Luzio), Italian. Urbino. *Scriptural history*. About 1560.

DOLCI (Carlo), an eminent Florentine painter, was born in 1616, and studied under Jacopo Vignali. He painted with great distinction heads of the Saviour, Madonnas, and Magdalens. Conspicuous for the appropriate composition of his work, their expression, their pleasant colouring and chiaro-oscuro, their general harmony and finishing. He has been censured for bestowing immense labour on his pictures, and for giving his carnations more of the appearance of ivory than of flesh. Carlo Dolci died in 1686.

—The works of few artists have been so much *copied and imitated* as his, and with a precision too in very many instances that bids defiance to discrimination. There are more pictures in the public and private collections of Europe, esteemed genuine by him, than he could have executed had he painted one every day of his life: and it is a well-known fact that he spent often from six to twelve months on a single one. His best *copyists and imitators* were his daughter and scholar Agnes Dolci, then Alessandro Lomi, Bartolomeo Mancini and Onorio Marinari.

Domenech (Antonio), Spanish. *History*. B. about 1550.

DOMENICHINO [*Domenico Zampieri*, called], an eminent Italian painter, was born at Bologna in 1581, and received his first instructions from Denis Calvart, but soon fled to the rival school of the Caracci. He contracted there a friendship with Albano, and on leaving the school they visited together Parma, Modena, and Reggio. They settled afterwards in Rome, and Domenichino assisted Annibale Caracci in his great works at the Farnese Gallery. The Cardinals Borghese and Aldobrandini next employed him

to paint frescoes in churches or private residences. His most celebrated work of that period was the 'Communion of St. Jerome' for the principal altar of St. Girolamo della Carità. He then came back to Bologna, where he resided several years in the quiet practice of his profession; but after the accession of Pope Gregory XV. he was appointed principal painter and architect to the pontifical palace, and again settled at Rome. Domenichino is universally esteemed the most distinguished disciple of the school of the Caracci: his design is pure and grand; his compositions studied and appropriate, his heads full of grace and beauty. The best of his works are at Fano, in a chapel of the Duomo: they represent scenes from the life of the Virgin, painted in fresco. He was also an excellent landscape painter. The character of his landscapes, like those by Annibale Caracci, is decorative; but it is united in a happy manner with warmth of colour and a cheerful, lively feeling. An excellent work of the kind is in the National Gallery. Followers, *imitators and copyists*:—Abel Barbalunga, Francesco Cozza, Andrea Camassei, Agnolo Canini, Francesco di Maria, Vincenzio Manenti, Pietro del Po, Giovanni Battista Passeri.

Domer, or **Demer** (Jan), Dutch. Imitator of Rembrandt. About 1680.

Domingo (Don Luis), Spanish. *Scriptural history*. 1718–1767.

Dominici (Bernardo), Italian. Naples. *Conversations. Scenes from low life*. About 1740.

Dominici (Francesco), Italian. Treviso. *History. Portraits*. D. 1530.

Donado (Hernando Adrien), Spanish. *Scriptural history*. About 1615.

Donaldson (John), British. *Miniatures*. 1737–1801.

Donato (Bertolo), Venetian. *History*. 1540–1601.

Donato (Luigi di), Italian. Como. *Scriptural history*. About 1510.

Donato (—), Venetian. *Scriptural history*. About 1459.

Donato (Zeno), Italian. Verona. *Scriptural history*. About 1550.

Doncker (Peter), Flemish. *History*. 1662–1668.

Doncker (Jan), Dutch. *History*. B. 1610.

Donducci (Giovanni Andrea), called *Il Mastelletto*. Scholar of the Caracci. *History. Landscapes*. D. 1655.

Dongen (Dyonysius van), Dutch. *Landscapes and cattle*, in the styles of J. Xavery, P. Potter, Cuyt, Wynants. 1748–1819.

Doni, or **Adone**. Italian. Assisi. Scholar of Perugino. *History. Portraits*. B. 1472.

Donnini (G. rolamo), Italian. Correggio. *Scriptural history*. 1681–1743.

DONNINI (Agnolo di), Italian. Florence. An assistant of Buonarroti in the Sistine Chapel. End of 15th century.

Donoso (Joseph), Spanish. *History*. 1628–1686.

Donzelli (Pietro and Polito), brothers. Naples. *History. Bas-reliefs in chiaro-oscuro*. 15th century.

Donzelli (Pietro), Italian. Mantua. *Scriptural history*. 18th century.

Doornik (Jan van), Dutch. *History. Portraits*. Imitations of Wouwerman. 18th century.

Dorigny (Michel), French. *History*. 1617–1665.

Dorigny (Louis), French. *History*. B. 1654–1742.

DÒSSI (Dosso and Giovanni Battista), brothers, eminent Italian painters, born in the vicinity of Ferrara about 1490, studied first under Lorenzo Costa, and afterwards at Rome and Venice. They appear to have wrought mostly in conjunction, though their fortes were very different. Dosso is said to have excelled in figures, in which Giovanni Battista

was less successful, but he distinguished himself for his landscapes. They painted many Scriptural compositions, portraits, cartoons for tapestry. Dosso died at Ferrara in 1560. The time of his brother's death is not recorded.

Doudyns (Wilhem), Dutch. *History*. 1630-1697.

Doufflest (Gerhardt), Flemish. Scholar of Rubens. *History*. 1594-1660.

Doughty (William), English. *Portraits*. About 1760.

Douven (Jean François), Flemish. *History*. *Portraits*. 1656-1724.

DOUW, DOU, or DOW (Gerhardt), an excellent Dutch painter, was born at Leyden in 1613, studied under Rembrandt and learned from him the principles of colouring and a complete mastery of chiaro-oscuro : to which he added a delicacy of pencil and a patience in working up his colours to the highest degree of neatness superior to any other master. His pictures are usually of a small size with figures exquisitely touched, transparent and delicate. Douw was incontestably the most wonderful in his finishing of all the Flemish masters, although the number of artists of that school who have excelled in this particular style is quite large. Everything that came from his pencil was precious even in his life-time, and his works being not numerous, from the immense labour he bestowed upon a single one, they have always commanded enormous prices. About 225 pictures in the various public and private galleries are acknowledged genuine works by the master; they include : *interiors of apartments—persons engaged at arched windows—hermits, Magdalens, and saints—portraits and heads,—candlelight pieces* and a few *exterior and fancy subjects*. The 'Dropsical Woman,' in the Louvre, is unquestionably the *chef-d'œuvre* of G. Douw; next come

'Le Ménage' at Turin, the 'Poulterer's Shop' in the National Gallery, and the 'Violin Player' in the Bridge-water Gallery. It may be safely asserted that a single original picture by this artist is not seen in the market once in ten years. Among his numerous *imitators and copyists*, Franz Mieris the elder, Peter van Slingelandt and Dominick van Tol, his scholars, were the most successful. Next come Bernard Coders, G. van Heckel, B. Maton, Louis de Moni, Adrian de Passe, Henry Potuil, Adrian van Staveren, Robert Tournier, Elizabeth Gertrude Wassemberg, Jakob Jan Lauwers, G. Vesbrugen, Renier Brakemberg, &c. He died in 1675.

Doyen (Gabriel François), French. *Scriptural history*. 1726-1806.

Draghi (Giovanni Battista), Italian. Genoa. *Scriptural history*. 1657-1712.

Dreux (Alfred de), French. *Horses*. 1808-1860.

Drever (Adrian van), Dutch. *Landscapes*. *Marines*. About 1673.

Drielst (Egbert van), Dutch. *Landscapes*. 1746-1818.

Drillenbourg (William van), Dutch. *Landscapes*. Imitator of John Both. B. 1625.

Drolling (Martin), French. *Interiors*. *Fancy subjects*. 1752-1817.

Droogsloot (J. Cornelisz), Dutch. *Landscapes*. *Village festivals*. *Portraits*. *History*. About 1630.

Droogsloot (Nicholas), Dutch. *Scenes of low life*. 1650-1702.

Drossaert (—), Dutch. *Landscapes with ruins*. *Stag-hunts*. 17th century.

Drost (N.), Dutch. Imitator of Rembrandt. *History*. 1636-1690.

Drouais (Jean Germain), French. *History*. *Portraits*. 1763-1788.

Druyvesteyn (Arnold Jansse), Dutch. *Landscapes*. 1564-1617.

DUBBELS (Henry, Jan, Thierry, and Peter), four Dutch painters, of whom little is known except their

works. *River and winter scenes. Marines.* 18th century.

Dubois (Ambroise), French. *History.* 1543-1615.

Dubois (Cornelius), Dutch. *Landscapes.* Imitator of Jacob Ruysdael. About 1650.

Dubois (Edward), Flemish. *Landscapes. Portraits.* 1622-1699.

Dubois (Simon), Flemish. *Landscapes. Battle pieces.* D. 1708.

Dubordieu (Peter), Dutch. *Portraits.* 17th century.

Dubourg (Louis Fabricius), Dutch. *History.* 1693-1775.

Dubreuil (Toussaint), French. School of Fontainebleau. *History.* D. 1602.

Dubufe (Claude Marie), French. Scholar of David. *History. Portraits.* 1789(?) - 1864.

DUC, or DUCQ (John le), a Dutch painter of eminence, born at the Hague in 1636, studied under Paul Potter, whose manner in painting animals he at first imitated; but he afterwards changed his style and painted *interiors* with *card-players, assemblies of officers, guard-rooms, &c.* D. 1695.

Ducart (Isaac), Dutch. *Flower pieces on velvet.* 1630-1697.

Duchemin (Catherine), a French paintress. *Fruit. Flowers.* 1630-1698.

Duchino (Il). See *Landriani*.

Duck (Jacob le), Dutch. *Interiors. Conversations.* About 1626.

Ducq (Joseph François), Flemish. *History. Portraits.* 1762-1829.

Ducreux (Joseph), French. *Portraits.* 1737-1802.

Dufau (Fortuné), French. *History.* D. 1812.

Dufresne (Charles Louis), French. *History. Portraits.* 1635-1711.

Dughet. See *Poussin*.

Duiven (Jan), Dutch. *Portraits.* 1600-1640.

Dulin (Pierre), French. *History.* 1670-1748.

Dullaert (Heyman), Dutch. *History. Portraits.* 1636-1684.

Dumont (Jean), French. *History.* B. 1700.

Dumontier (Daniel), French. *Portraits.* 1500-1631.

Duncan (Thomas, A.R.A.), British. *History. Portraits.* 1807-1845.

Dunker (Balthazar Anthony), Dutch. *Landscapes.* 1746-1807.

Dunlap (William), American. *History. Portraits.* 1766-1835.

Duplessis (Joseph Sifride), French. *History. Portraits. Landscapes.* 1725-1802.

Dupont (Gainsborough), English. *Landscapes. Portraits.* 1767-1797.

Duque Cornejo (Don Pedro), Spanish. *History.* 1677-1757.

Durand (Jacques), French. *History.* 1699-1767.

Durante (Count Giorgio), Italian. Brescia. *Flowers. Birds.* 1683-1755.

DÜRER (Albert), an illustrious German artist, was born at Nuremberg in 1471. He received his first instruction from Martin Hapse, afterwards from Michael Wolgemuth, then travelled for four years through Germany and the Netherlands. On his return to Nuremberg, he exhibited some works with considerable success, married, and in 1505 went to Venice and Bologna to improve himself. Though Dürer was most famous as an engraver, yet he executed many large paintings. In the royal collection at Munich are some of the most celebrated: 'Adam and Eve,' the 'Adoration of the Magi,' a 'Crucifixion,' the 'Crowning of the Virgin,' a 'Battle between Alexander and Darius,' . . . &c. It has been observed of Dürer, as a painter, that he studied nature only in her unadorned state; but his imagination was lively, his composition grand, and his pencil delicate. He finished his works with exact neatness, and he was particularly

excellent in his Madonnas, though he encumbered them with heavy draperies. Fuseli says that 'the colouring of Dürer went beyond his age, and in his easel pictures it as far excelled the oil colour of Raffaele in force, and breadth, and handling, as Raffaele excelled him in every other quality.' He died in 1528.—Principal followers and *imitators*:—Hans *Baldung*, Fernando *Gallegos*, *Gherardo*, Paul *Juvenel*, Albert *Altdorfer*.

Dusart (Cornelius), Dutch. Imitator of A. van Ostade. *Village festivals. Merry-making, &c.* 1665–1714.

Duval (Nicholas), Dutch. *History. Portraits.* 1644–1732.

Duval (Philippe), French. *History.* 1672–1709.

Duvenede (Mark van), Flemish. Scholar of C. Maratti. *History.* 1674–1729.

Duynen (Isaac van), Dutch. *Fish. Still-life.* About 1670.

DYCE (William, R.A.), a British painter of eminence, born in 1806, painted with considerable merit *historical* compositions in oil and fresco, and *portraits*. He died in 1864.

Dyk (Florus van), Dutch. *History. Fruit. Flowers.* 1600–1649.

Dyxhoorn (Peter Arnout), Dutch. *River scenes. Marine views.* 1810–1839.

E

EASTLAKE (Sir Charles Lock, P.R.A.), an eminent English painter, was born at Plymouth in 1793. He received some early instruction from Prout, then he became a student in the Academy Schools, and travelled for several years on the Continent, especially in Italy and Greece. Among his most important works are 'Haydee, a Greek Girl,' in the National Gallery, 'Greek Fugitives,' the 'Escape of Francesco di Ferrara,' the 'Martyr,' and several portraits. He was elected in 1850 the President of the Royal Academy, and received the honour of knighthood. Died at Pisa, 1865.

Echardt, or **Eccardt** (John Giles), German. *Portraits.* About 1740.

Eckhard (George Ludwig), German. *Portraits.* B. 1769.

EDEMA (Gerard), Dutch. *Landscapes with rocks and waterfalls in the style of Everdingen.* The figures in his landscape were usually painted by John Wyck. 1652–1700.

Edema (Nicolas), Dutch. *Eastern landscapes.* 1666–1722.

Edmonstone (Robert), British.

Portraits. Fancy subjects, with children. 1795–1834.

Edridge (Henry, A.R.A.), English. *Miniatures.* 1769–1821.

Eeckhout (Anthony van der), Flemish. *Flowers. Fruit.* 1666–1695.

Eeckhout (Gerbrant van der), Dutch. Scholar of Rembrandt. *Portraits. History.* 1621–1674.

EGG (Augustus Leopold, R.A.), a distinguished English painter, born in London, 1816, was a pupil of Sass, afterwards a student of the Royal Academy. He painted *genre* subjects, such as his 'Spanish Girl,' his 'Buckingham rebuffed,' his 'Lucretio and Bianca,' &c., with considerable merit, was elected a R.A. in 1860, and died in Algiers in 1863.

Egmont (Justus van), Dutch. Scholar of Rubens. *History.* 1602–1674.

Ekels (Jan), Dutch. *Views of cities* in the manner of Jan van Compe. 1722–1781.

Ekels (Jan), the younger. *Interiors. Conversations. Familiar scenes. Portraits.* 1759–1793.

ELBRUCHT, ELBURCHT,

or **ELBURGH** (Jan van), called *Kleinhansken*, or Little John. Flemish. *History*. Excellent *landscapes* and *sea-storms*. 1500-1546.

Elliger, or **Elger** (Ottomar), the elder, Dutch. *Flowers*. *Fruit*. 1633-1686.

Elliger, or **Elger** (Ottomar), the younger. *History*. 1666-1732.

Elsheimer, or **Elzheimer**. See *Ælzheimer*.

Elst (Peter van der), Dutch. A scholar of G. Douw. *Candlelight scenes*. About 1655.

Emelraet (—) Flemish. *Landscapes*. 1612-1668.

ENGELBRECHTSEN (Cornelius), an old Dutch painter, born at Leyden in 1468, studied with great assiduity the works of John van Eyck, and was probably the first Dutch artist who painted in oil. Those works of his are preserved in the churches of Leyden, where he died in 1533.

Engelraems (Cornelius), Flemish. *History* in distemper. 1527-1583.

Ens, or **Enzo** (Cav. Giuseppe), called the younger. Italian. Venice. *History*. About 1660.

Ens (Giovanni), Italian. Milan. *History*. 16th century.

Ercolanetti (Ercolano), Italian. Perugia. *Landscapes*. About 1683.

Ermels (John Francis), German. *History*. *Landscapes in the style of J. Both*. 1641-1693.

Errante (Giuseppe), Italian. Trapani. *History*. 1760-1821.

Escalante (Juan Antonio), Spanish. *History*. 1630-1670.

Espagnoletto. See *Ribera*.

Espana (Juan de), Spanish. Scholar of Perugino. In Italy from 1500 to 1520.

Espinosa (Jacinto Jeronimo de), Spanish. *History*. 1600-1680.

Esquarte (Pablo), Spanish. Scholar of Titian. *Portraits*. 16th century.

Esselins (Jacob), Dutch. *Landscapes*. *Stag-hunts*. 17th century.

ETTY (William, R.A.), an eminent English painter, born at York in 1787, was a student of the Royal Academy; first he thought of painting landscapes, then inclined to heroic subjects, and then devoted himself, as he said, to 'God's most glorious work, Woman.' His progress was slow, but his earnest study from the nude gave him an unequalled power of imitating flesh, both in colour and texture. He delighted in painting the beauty of the female form, and while it cannot be denied that his subjects were of a voluptuous character, pure-minded himself, he was hurt that they should be so deemed by others. He was elected a R.A. in 1828, and died in 1849.

Evangelisti (Filippo), Italian. Rome. *History*. About 1745.

Everardi (Angelo), Italian. *Battle pieces*. 1647-1678.

Everdingen (Cæsar van), Dutch. *History*. *Portraits*. 1606-1679.

EVERDINGEN (Albert van), an eminent Dutch painter, born in 1621, studied successively under Roland Savery and Peter Molyn, both of whom he greatly surpassed. He excelled in painting *rocky landscapes* and *marine views*, representing the sea under the most tremendous agitation. His colouring is simple and pure, his touch broad and free. The small figures with which he decorated his landscapes are correctly drawn and very neatly touched. His small pictures are superior to his larger ones, both in pencilling and finishing, and they are very highly valued. He died in 1675. N.B.—His works are very frequently sold under the name of Hobbema, Ruysdael, or Backhuysen.

EYCK (Hubert and John van), brothers, illustrious Flemish painters, born at the town of Maeseyk on the river Maes. Their father was an obscure artist and instructed them in his rude Gothic style. They established themselves at Bruges, where they may

be said to have founded the Flemish school. It has long been asserted that these masters were the discoverers of oil colours. This is now disputed, and it seems to be satisfactorily proved that metal covering with oil colours was practised in Italy as early as the eleventh century. Undoubtedly, however, the use of oil colours for painting practically originated with the Van Eycks, by them was introduced in Spain and Portugal and by their scholars into Italy.—The two brothers painted in concert until the death of the elder in 1426. Their most important work was an *altar-piece with folding doors*, representing 'The Adoration of the Lamb,' 'Adam and Eve,'

and 'St. Cecilia,' part of which is now at Berlin, part at Ghent. John van Eyck painted several pictures after the death of his brother, and died in 1440.

Eyck (Gaspar van), Flemish. *Marine views. Naval combats.* B. 1625.

Eyck (Abraham van der), Dutch. Imitator of W. Mieris. About 1665.

Eyckens (Peter), called the elder. Flemish. *History.* 1599–1649.

Eyckens (John and Francis), brothers. Flemish. *Fruit. Flowers.* About 1675.

Eyckens (Peter), called the younger. Flemish. *History.* B. 1650.

Eynden (Franz van), Dutch. *Arcadian scenes.* 1694–1742.

F

Fabio (di Gentile), Italian. Perugia. *History.* About 1442.

Fabre (François Xavier), French. *History.* 1766–1837.

FABRIANO (Gentile da), Italian. Verona. *Religious subjects.* A contemporary of Beato Angelico; some of their works have a great resemblance to each other. Died about 1440.

Fabricius (Charles), Dutch. *Portraits.* 1624–1654.

Fabrizzi (Antonio Maria), Italian. Perugia. Scholar of the Caracci. *History.* B. 1594.

Facini (Pietro), Italian. Bologna. Scholar of the Caracci. *History.* 1563–1602.

Factor (Fra Nicolo). See *Fator*.

Faenza (Giovanni Battista da), Italian. Faenza. *Scriptural history.* End of 15th century.

Faes (—), Dutch. A scholar of Van Huysum. *Fruit. Flowers.* 18th century.

Faes (Van der). See *Lely*.

Faistenburger (Anthony), German. *Architecture. Landscapes.* 1678–1722.

Falckenbourg (Frederick van),

German. *Landscapes.* D. about 1623.

Falco (Juan Conchillos), Spanish. *History.* 1651–1711.

Falcone (Aniello), Italian. Naples. *Battle pieces.* 1600–1665.

Falconet (Pierre), French. *History. Portraits.* About 1765.

Falconetto (Giovanni Maria), Italian. Verona. *History. Portraits.* 1458–1534.

Faldoni (Giovanni Antonio), Italian. Asolo. *Landscapes.* About 1690.

Falens (Charles van), Flemish. *Hunting pieces.* Imitator of Wouwerman. 1684–1733.

Falgani (Gaspari), Italian. Florence. *Landscapes.* About 1650.

Fano (Bartolomeo and Pompeo da), Italian. Father and son. *Scriptural history.* About 1530.

Fanone (Stefano), Italian. Naples. *Religious subjects.* B. 1318.

Fanzone (Ferrari), Italian. Faenza. *Scriptural history.* 1562–1645. He is sometimes called Ferrari da Faenza; his two daughters, Teresa and Felice, painted also with reputation at Faenza and at Bologna.

Farelli (Giacomo), Italian. Naples. *Religious subjects*. B. 1624.

Fargue (Paul Constantin la), Dutch. *Views of the Hague*. About 1765.

FARINATO (Paolo) degli Uberti. Italian. Verona. A good scholar of Titian, and perhaps also of Giulio Romano. From the elevated style of his design he surpassed most of the Venetian painters. *Scriptural history*. 1522-1606.

Farinato (Orazio), the son and scholar of the preceding, whose manner he imitated. *History*. About 1615.

Farington (George), English. *History*. 1754-1788.

Farington (Joseph, R.A.), English. *Landscapes*. 1747-1821.

Farrer (Nicholas), English. *Portraits*. 1754-1805.

Fasano (Tommaso), Italian. Naples. *Religious subjects*. About 1700.

Fasolo (Giovanni Antonio), Italian. Vicenza. Scholar of Veronese. *History*. 1528-1572.

Fassin (Nicolas Henri Joseph de), Flemish. *Landscapes*. 1728-1811.

Fassolo (Bernardino), Italian. Pavia. Scholar of Leonardo da Vinci. About 1520.

Fator (Fra Nicolas), Spanish. *Religious subjects*. 1522-1583.

Fattore (Il). See *Penni*.

Faulkner (Benjamin), English. *Portraits*. 1787-1849.

Fava (Conte Pietro), Italian. Bologna. *Scriptural history*. 1669-1744.

Favray (Chevalier Antoine de), French. *Conversations*. *History*. B. 1706.

Fehling (Henry Christopher), German. *History*. *Portraits*. 1653-1725.

Fei (Alessandro), called *del Barbiere*. Italian. Florence. *History*. Born 1538.

Feltrini, or **Feltrino** (Andrea), Italian. *Flowers*. *Grotesque ornamental works*. B. 1543.

Feltro (Morto da), Italian. Florence. *Grotesque ornamental works*. 1468-1513.

Feminia (Gabriel), Spanish. *Landscapes*. 18th century.

Ferabosco (Pietro), Italian. Lucca. *History*. *Portraits*. About 1616.

Ferdinand (Louis), French. *Portraits*. About 1640.

Ferg (Paul Franz), German. *Architectural landscapes*. D. 1740.

Fergioni (Bernardino), Italian. Rome. *Marines*. About 1718.

Ferguson (William), British. *Dead game*. *Still-life*. About 1690.

Fernandez (Francisco), Spanish. *History*. 1604-1646.

Fernandez de Laredo (Juan), Spanish. *History*. 1632-1692.

Fernandez (Luis), Spanish. *History*. 1596-1654.

Fernandi (Francesco), called *d'Imperiale*. Italian. Rome. *History*. About 1730.

Fernando d'Arias (Antonio), Spanish. *History*. D. 1644.

Ferracuti (Giovanni Domenico), Italian. Macerata. *Landscapes*. *Winter scenes*. About 1650.

Ferrada (Cristobal), Spanish. *Religious subjects*. 1620-1678.

Ferrajuoli degli Affitti (Menzio), Italian. Naples. *Landscapes*. Born 1661.

Ferramola (Fioravante), Italian. Brescia. *Religious subjects*. About 1512.

Ferrand (Jacques Philippe), French. Scholar of Mignard. *Portraits*. 1653-1732.

Ferrante (Giovanni Francesco), Italian. Bologna. *Religious subjects*. D. 1652.

Ferranti (Decio and Agostino), father and son. Milan. *Miniatures*. About 1500.

Ferrantini (Gabiello), called *degli Occhiali*. Bologna. *History*. About 1588.

Ferrantini (Ippolito), Bologna. Scholar of the Caracci. *History*. About 1600.

Ferrara (Ercole da). See *Grandi*.
Ferrara (Antonio da), Italian. Urbino. Scholar of A. Gaddi. *Religious subjects*. About 1450.

Ferrara (Cristophoro), Italian. Ferrara. Scholar of Vitale. *Religious subjects*. About 1380.

Ferrara (Galano), Italian. Ferrara. *Religious subjects*. 1404-1462.

Ferraresino (Il). See *Camillo Berlinghieri*.

Ferrari (Gaudenzio), called *Milanese*. Italian. Milan. *History*. 1484-1550.

Ferrari (Giovanni Andrea), Italian. Genoa. *History*. *Landscapes*. *Animals*. *Fruit*. *Flowers*. 1598-1669.

Ferrari (Gregorio de'), Italian. Genoa. Imitator of Correggio. *History*. 1644-1726.

Ferrari (Abate Lorenzo), son of the preceding. Imitator of Correggio. *History*. 1680-1744.

Ferrari (Luca de'), Italian. Reggio. Scholar of Guido. *History*. 1605-1654.

Ferrari (Orazio), Italian. Voltri. *Scriptural history*. 1606-1657.

Ferrari (Leonardo), called *Leonaraino*. Italian. Bologna. *Scriptural history*. About 1620.

Ferrato (Sasso). See *Salvi*.

Ferretti (d'Imola), Italian. Florence. *History*. B. 1692.

Ferri (Ciro), Italian. Rome. Scholar of P. da Cortona. *History*. 1634(?) - 1689.

Ferroni (Girolamo), Italian. Milan. *History*. B. 1687.

Ferrucci (Nicodemo), Italian. Florence. Scholar of Passignano. *History*. D. 1650.

Fesele (Melchior), German. *History*. About 1525.

FETI (Domenico), an eminent Italian painter, born at Rome, 1589, was a scholar of Lodovico Cardi, called Cigoli, but afterwards studied at Mantua the works of Giulio Romano. He painted *history* and *portraits* with considerable merit, and died young at Venice in 1624.

Fevre (Claude le), French. *Portraits*. *Landscapes*. Scholar of Lesueur and Le Brun. D. 1675.

Fevre (Roland le), called *de Venise*, French. *Portraits*. *Gallant subjects*. Died in 1677.

Fevre (Robert le), French. *Portraits*. *History*. 1756-1831.

Fiacco, or **Flacco** (Orlando), Italian. Verona. *History*. About 1560.

Fialetti (Odoardo), Italian. Bologna. *History*. 1573-1638.

Fiammingo (Arrigo), Flemish. *Religious history*. Died at Rome about 1602.

FIAMMINGO. There are a large number of painters of this name, who painted in Italy, were called so by the Italians on account of their country, and whose family or even Christian names are lost, which occasions much confusion.

Fiasella (Domenico), called *Il Sarzano*. Italian. Genoa. *History*. *Portraits*. 1589-1669.

Ficatelli (Stefano), Italian. Cento. *History*. About 1700.

Ficherelli (Felice), called *Felice Riposo*. Italian. Florence. *History*. 1605-1660.

Fidani (Orazio), Italian. Florence. Scholar of Bilivert. *History*. D. 1642.

Fiddes (Peter), called *van Harlingen*. Dutch. *Portraits*. *Conversations*. 1588-1634.

FIESOLE (Fra Giovanni da), called *Angelico*, an excellent old Florentine master, born at Fiesole in 1387. According to Lanzi, his first essay in art was illuminating missals and other works in miniature, in which he seems to have been instructed by a Dominican monk. At the age of twenty he became a member of that order, but did not leave painting. His works (exclusively *religious subjects*) possess great merit, both in design or colouring and expression. He died in 1445.

Figino (Ambrogio), Italian. Milan. *History*. About 1590.

Figino (Girolamo), Italian. Milan. *History*. About 1595.

Filgher (Corrado), German. *Landscapes*. About 1660.

Filicus (John), Dutch. Scholar of Slingelandt. *Conversations. Portraits*. 1660-1719.

Filippi (Camillo), Italian. Ferrara. Scholar of D. Dossi. *History*. 1550-1585.

FILIPPI (Sebastiano), called *Bastianino*, the son of the preceding. Scholar of Buonarroti. *History*. 1532-1602.

Filippi (Cesare), son of the preceding. *Grotesque ornaments*. *History*. 17th century.

Fiore (Cola Antonio del), Italian. Naples. *History*. 1354-1436.

Fiore (Jacobello del), Italian. Venice. *History*. About 1425.

Fiorentino (Tommaso), Italian. Florence. *Grotesque subjects*. About 1511.

Fiori (Cesare), Italian. Milan. *History*. 1636-1702.

Fischer (Anne Catherine), a German paintress. *Flowers*. About 1664.

Flamenco (Miguel el), Flemish. Scholar of Rubens. *History. Portraits*. Died in Spain 1650.

Flegel (George), German. *Still-life*. About 1563, d. 1638.

Flemael (Bertholet), Flemish. *History*. 1614-1675.

FLINK (Govaert), a distinguished Dutch painter, born at Cleves in 1614, studied under Rembrandt, and painted in the manner of his illustrious master *historical* compositions and *portraits* of no little merit. He died in 1660.

Floriano (Flaminio), Italian. Venice. Scholar of Tintoretto. *History*. 16th century.

Florigorio (Bastiano), Italian. Udine. *History*. About 1533.

FLORIS (Franz), an eminent Flemish painter, whose family name was De Vriendt; born at Antwerp in 1520, entered the school of Lambert Lombard, then went to Rome, where

he studied the works of Buonarroti with great assiduity. On returning to his native country, he exhibited a more elevated style of composition, and a more noble and correct design than had been practised by any previous Flemish painter, and he was honoured with the appellation of the Raffaele of the Flanders. He painted *historical* and *allegorical* subjects, and died in 1570.

Fogolino (Marcello), Italian. Florence. *History*. 15th century.

Foler (Antonio), Italian. Venice. Imitator of Veronese. *History*. 1530-1626.

Fontaine (Pierre la), French. *Interiors of churches*, in the manner of Steenwyck and Peter Neefs. 1758-1835.

Fontana (Alberto), Italian. Modena. Imitator of Nic. dell' Abati. About 1540.

Fontana (Prospero), Italian. Bologna. *History*. Scholar of Vasari. 1512-1597.

Fontana (Lavinia), daughter of the preceding. *History. Portraits*. 1552-1614.

Fontenay (Jean Baptiste Blain de), French. *Flowers. Still-life*. Scholar of Jean Baptiste Monnoyer. D. 1715.

Fontyn (Pierre), Dutch. *Portraits. Interiors*. 1773-1839.

Foppa (Vincenzio), Italian. Brescia. *History*. About 1460.

Forabosco, or **Ferabosco** (Giro-lamo), Italian. Venice. *History*. About 1655.

Forbicini (Eliodoro), Italian. Verona. *Grotesque subjects*. About 1586.

Forbin (Count de), French. *History*. 1779-1841.

Forest (Jean Baptiste), French. *Landscapes*. Scholar of Fr. Mola. 1636-1712.

Formentini (Il), Italian. Verona. *Landscapes*. About 1700.

Fornari (Simone), called *Moresini*. Italian. Reggio. *History*. 16th century.

FORTUNY (—), a pre-eminent Spanish painter, born at Barcelona 1839, died prematurely, at the age of thirty-five, 1874. Some of his most successful pictures were those of *battle scenes*, in the style of Horace Vernet, and he accompanied for this purpose the campaign of General Prim in Morocco. He went afterwards to Paris, where Gerome and Meissonier had a fresh influence on his art. At Rome, where he proceeded subsequently, he soon founded an immense reputation, and formed a school which numbers among its ranks some of the cleverest of the rising artists of Italy. *History. Genre.* He was, above all, a colourist.

Fosse (Charles de la), French. *History. Landscapes. Allegories.* 1640–1716.

Fouchier (Bertram de), Dutch. Scholar of Vandyck. *Rustic festivals.* 1609–1674.

Foucquet (Jehan), an old French master. *Excellent portraits. Religious miniatures.* 1415. About 1485.

FOUQUIERES (Jacques), an eminent Flemish painter, born at Antwerp in 1580, studied under John Breughel, and was occasionally employed by Rubens to paint the *landscapes* of his works. He subsequently went to Italy, where he gained great improvement, especially from the admirable landscapes of Titian. Died in 1659.

FRAGONARD (Jean Honoré), an eminent French painter, was born at Grasse in 1733, and died in 1806. He studied under Chardin and Boucher, painted a few *allegorical* and *historical* subjects, but soon went to the *conversations, musical and gallant parties* which are more especially associated with his fame. As he met with great success, his *imitators and copyists* were numerous: among the best, Etienne Aubry, Benazetch, Vallin, and Marguerite Gérard are recorded.

FRANCESCA (Pietro della), called also *Pietro Borghese* and *P. da Borgo San Sepolcro*, an old Italian master, born in the province of Umbria in 1398, evinced in his works the beginning of that great style which was afterwards improved by his scholar Perugino, and perfected by Raffaele. *Religious subjects.* He died in 1484.

Franceschini (Baldassare), called *Il Volterrano*. Italian. *History.* D. 1689.

Franceschini (Cav. Marc' Antonio), Italian. Bologna. *History.* 1648–1729.

Franceschitto, or **Francisquito**. Spanish. *Religious subjects.* 17th century.

Franchi (Antonio), Italian. Lucca. *History.* 1634–1709.

Franchi (Lorenzo), the younger. Italian. Bologna. Scholar of the Caracci. 1563–1630.

FRANCIA (Francesco Raibolini, called), an illustrious Italian master, born at Bologna in 1450, was bred a goldsmith, and did not begin to exercise his pencil till he had arrived at maturity of manhood; but he soon equalled, if he did not excel, in his new path, any of his predecessors. Malvasia says 'he was esteemed and celebrated as the first man of the age,' and Vasari asserts that 'he was held in the estimation of a god.' But the coming of Raffaele threw him, as well as all his contemporaries of the old school, far into the shade, though the master himself highly praised the *Madonnas* of Francia, 'never having beheld any more beautiful, more devotional in their expression, and more finely composed by any artist.' Francia painted exclusively *religious subjects* and a few *portraits*. His manner is nearly between those of Perugino and Bellini: it boasts the choiceness and the tone of colour of the former, while in the fulness of its outlines, in the skill of the folding, and the ample flow of the draperies, it bears greater resem-

blance to the latter. He died in 1517(?). *Imitators and copyists* very numerous. Malvasia had in his journals the names of no less than 220 of them. The most successful were Francesco *Caprioli*, Simone *Fornari*, Giacomo *Francia*, Girolamo *Marchesi*, and Lodovico *da Parma*.

Francia (Giacomo), son and scholar of the preceding. *Religious history*. D. 1575.

Francia (Domenico), Italian. Bologna. *Court festivals*. 1702-1758.

Franck (Constantin), Flemish. *Battle pieces. Sieges*. About 1660.

FRANCK, or **Francken** (Jerome, Francis, and Ambrose), three brothers, scholars of Franz Floris, lived and painted *religious history* at Antwerp from 1542 to 1620.

FRANCK, or **Francken** (Sebastian and Francis), of the same family, painted *landscapes, battle pieces, and history*. 1573-1642.

FRANCK, or **Francken** (John Baptist), another painter of the same family, was celebrated for *interiors of saloons and galleries*, decorated with pictures of works of art, and for *conversation pieces*. He also painted figures in the churches of Peter Neefs. B. 1600.

Franco (Alfonso), Italian. Messina. 1466-1524.

Franco (Angiolo), Italian. Naples. Style of Giotto. *Religious subjects*. D. about 1445.

Franco (Battista), called *Il Semelei*. Italian. Venice. *History*. 1498-1561.

Franco (Giuseppe), called *de' Monti*. Italian. Rome. *History*. 17th century.

Franco (Lorenzo), Italian. Bologna. *History*. B. 1563.

François (Lucas), Flemish. *History*. 1574-1643.

François (Peter), son of the preceding. *History. Portraits*. 1606-1654.

François (Simon), French. *Portraits*. 1606-1671.

Francucci (Innocenzio), called *da*

Imola. Italian. Bologna. *History*. About 1540.

Franquaert (James), Flemish. *History*. 1577-1652.

Frans (Nicholas), Flemish. *History*. B. 1539.

Fraser (Alexander), a British painter, born in Edinburgh, 1786, was for twenty years an assistant to Wilkie, on whose pictures he painted the details and still-life, and at the same time produced several pictures of his own, chiefly incidents of Scottish life, in the style of his illustrious friend. D. 1865.

Fratacci, or **Fratazzi** (Antonio), an imitator of Carlo Cignani. Parma. About 1730.

Fratellini (Giovanna), an Italian paintress. Florence. *History. Portraits*. 1666-1731.

Fratellini (Lorenzo Maria), son of the preceding. *History. Portraits*. 1690-1729.

Fratini (Gaetano), Italian. Bologna. *History*. 17th century.

Freminet (Martin), French. *History*. 1567-1619.

Freres (Dirk), Dutch. *History*. 1643-1693.

Fresnoy (Charles Alphonse du), French. *History*. 1611-1665.

Fries (Ernest), German. *Landscapes*. 1801-1833.

Friquet (Jacques Claude), called *de Vaux-rose*, French. *History*. 1648-1716.

Frits, or **Fritz** (Peter), Dutch. *Incantations* and other fancy subjects. 1635-1682.

Fritsch (Daniel), German. Imitator of Lucas Cranach. *Religious subjects*. 1590.

Frontier (Jean Charles), French. *History*. 1701-1763.

Frutet (Francisco), Flemish. *History*. Seville about 1548.

Fruytiers (Philipp), Flemish. *History. Portraits*. 1625-1677.

Frye (Thomas), English. *Portraits*. 1710-1762.

Fuente (Jean Leandro de la), Spanish. *History*. 1600-1654.

Fuessli. See *Fuseli*.

Fuessli (John Caspar), Swiss. *Portraits. Landscapes*. 1706-1781.

Fuessli (John Rodolph), son of the preceding. *Portraits*. 1737-1806.

Füger (Fred. Henry), German. *History. Portraits*. 1751-1818.

Fuller (Isaac), English. *History. Portraits*. 1606-1672.

Fumiani (Gio. Antonio), Italian. Venice. *History*. 1643-1710.

Fumicelli (Lodovico), Italian. Trevigi. *History*. About 1536.

Furini (Francesco), Italian. Florence. *Religious and fabulous history*. 1604-1649.

FUSELI (Henry), or **Fuessli**, a celebrated Swiss painter, son of Caspar Fuessli, born at Zürich in 1741, settled in London in 1778, was appointed in 1804 professor of painting and keeper of the Royal Academy, and for thirty-seven years lived and painted in England, where he died in 1825. His subjects are generally from the greatest poets or writers of wild and wonderful fictions. Buonarroti

was his model. 'As a painter,' says Allan Cunningham, 'his merits are of no common order. He was no timid or creeping adventurer in the region of art, but a man peculiarly daring and bold, who rejoiced only in the vast, the wild, and the wonderful, and loved to measure himself with any subject, whether in the heaven above, the earth beneath, or the waters under the earth. His main wish was to startle and astonish—it was his ambition to be called Fuseli the daring and imaginative, the illustrator of Milton and Shakspeare, the rival of Michael Angelo.'

FYT (John), an eminent Flemish painter, born at Antwerp in 1625, painted *animals*, especially *birds* and *dogs*, with almost unequalled success. He was often employed by Rubens, Janssens, Crayer and others to paint the animals in their pictures: a very high compliment, especially from Rubens, who excelled in representing every species of animals. His ablest imitator and copyist was *David Coninck*, called Pommelaer. He died in 1671.

G

Gaal (Barent), Dutch. *Horse-fairs. Battles. Hunting pieces*. In the manner of Ph. Wouwerman. 1650-1703.

Gaal (Peter), Dutch. *Portraits. Landscapes. Live and dead game. Familiar scenes*. 1770-1819.

Gaal (Thomas), Dutch. *Portraits. Birds. Flowers*. 1739-1817.

Gaast (Michael de), Flemish. *Landscapes with ruins. Animals. Figures*. B. 1510.

Gabassi (Margherita), a Modenese paintress. *Humorous pieces*. About 1810.

Gabbiani (Antonio Domenico), Italian. Florence. *History*. Subjects with *children*. 1652-1726.

Gabron (William), Flemish. *Fruit. Flowers*. 1625-1679.

GADDI (Gaddo), an old Florentine painter, contemporary and friend of Cimabue. *Religious subjects*. 1239-1312.

GADDI (Taddeo), son of the preceding, born at Florence in 1300, studied under Giotto, and perhaps surpassed him in the expression of his heads and the delicacy of his colouring. He died about 1365.

GADDI (Angiolo), son of Taddeo G., was born in Florence in 1324, followed the style of his father. *Religious subjects*. D. 1387.

Gaelen (Alexander van), Dutch. *Battle pieces. Huntings*. 1670 1723.

Gagliardi (Cav. Bernardino), Italian. Città di Castello. *History*. 1609-1660.

GAINSBOROUGH (Thomas, R.A.), an illustrious English master, born at Sudbury, in Suffolk, 1727, went to London when about 15 years of age, and studied under Gravelot, an engraver, and Hayman, a reputable painter; at the age of 19 he began practising as a *landscape* and *portrait* painter, first at Ipswich, and afterwards in Bath. In these days 'he was chiefly employed and esteemed as a portrait painter, while his landscapes were disregarded. Later,—it may be eclipsed by the reputation of Reynolds,—his landscapes were deemed his chief works. It is said that Sir Joshua at an Academy dinner gave "The health of Mr. Gainsborough, the greatest landscape painter of the day," to which Richard Wilson, R.A., probably nettled, retorted, "Ay, and the greatest portrait painter too," an assertion which has now become the opinion of many. Gainsborough's portraits, particularly females, possess some of the sweetest qualities,—fresh in colour, pure and silvery in tone, graceful without affectation, the backgrounds excellent. His rustic figures no less delight by their charms of simple nature; and his landscapes, into which cattle and figures are introduced with great art, are filled with nature's truths.' He had been chosen one of the foundation members of the Royal Academy, and in 1774 settled in London, where he died in 1788. The works of Thomas Gainsborough now command almost fabulous prices. They have been largely *imitated*, especially by *Dupont* (Gainsborough), a nephew and scholar of the master, and by George *Frost*. As regards copies, both old and new, they are innumerable.

Galanino (Baldassare Alloisi), Italian. Bologna. *History*. 1578-1638.

Galantino (Ippolito), Italian. Genoa. *Religious subjects*. D. 1706.

Galassi (Galasso), Italian. Ferrara. *History*. About 1400.

Galeotti (Sebastiano), Italian. Florence. *History*. 1676-1746.

Galestruzzi. Italian. Florence. *History*. B. 1618.

Galizia (Fede), an Italian paintress. Milan. *History*. *Landscapes*. About 1616.

Gallardo (Matteo), Spanish. *History*. About 1657.

Gallegos (Fernando), Spanish. *History*. 1461-1550.

Galli (Giovanni Maria), called *Bibiena*. Italian. Bologna. Scholar of Albano. *History*. D. 1665.

GALLI (Ferdinando), called *Bibiena*, son of the preceding. Scholar of C. Cignani. Ornamental and decorated pictures of considerable merit. 1657-1743.

GALLI (Francesco), called *Bibiena*, brother of the preceding. Scholar of C. Cignani. Usually painted the figures in the compositions of Ferdinando G. 1659-1739.

GALLI (Antonio), called *Bibiena*, a son of Ferdinando G. Followed the style of his father. 1700-1756. His son Carlo was also a theatrical painter.

Gallinari (Pietro), Italian. Bologna. Scholar of Guido Reni. *History*. D. 1664.

Galloche (Louis), French. *History*. 1670-1761.

Galvan (Don Juan), Spanish. *History*. 1598-1658.

Gambara (Lattanzio), Italian. Brescia. *History*. 1541-1574.

Gambarini (Giuseppe), Italian. Bologna. *Familiar and domestic subjects*. 1680-1725.

Gamberati (Girolamo), Italian. Venice. *History*. 1560-1628.

Gamberucci (Cosimo), Italian. Florence. *History*. About 1610.

Gamelin (Jacques), French. *History*. 1739-1803.

Gandia (Juan de), Spanish. *Architectural and perspective views*. About 1720.

Gandini (Giorgio) *del Grano*. Italian. Parma. Scholar of Correggio. D. 1538.

Gandini (Antonio), Italian. Brescia. Scholar of Veronese. *History*. D. 1630.

Gandolfi (Gaetano), Italian. Bologna. *History*. 1734-1802.

Gandolfi (Ubaldo), elder brother of the preceding. *History*. 1728-1781.

Gandy (James), English. *Portraits*. Scholar of Vandyck. 1619-1689.

Garbieri (Lorenzo), called *Il Nipote*. Italian. Bologna. Scholar of the Caracci. *History*. D. 1654.

Garbieri (Carlo), son and scholar of the preceding. *History*.

Garbo (Raffaellino del), Italian. Florence. Scholar of Filippino Lippi. 1476-1534.

Garcia (Francisco), Spanish. *History*. 17th century.

Garcia (Don Joseph Hidalgo), Spanish. *History*. 1656 to about 1710.

Garcia (de Miranda), called *El Manco*. Spanish. *History*. *Portraits*. About 1730.

Gardner (Daniel), English. *Portraits* of small size. About 1780.

Garemyn (John), Flemish. *History*. 1712-1799.

Gargiuoli (Domenico), called *Micco Spadaro*. *History*. *Landscapes*. 1612-1679.

Garnery (Jean François), French. *Portraits*. *Architectural views*. *Fancy subjects*. 1755—living in 1831.

Garnery (Ambroise Louis), son of the preceding. *Naval battles*. About 1840.

Garnier (Et. Barthélemy), French. *History*. *Portraits*. B. 1759.

Garofolo. See *Tisio*.

Garofolini (Giacinto), Italian. Bologna. *History*. 1666-1725.

Garoli. Italian. Turin. *Perspective views*. 1638-1716.

Garvey (Edmund), English. *Landscapes*. Style of Richard Wilson. About 1790.

Garzi (Lodovico), Italian. Pistoja. *History*. 1640-1721.

Garzi (Mario), son and scholar of the preceding. *History*.

Gasparini (Gaspere), Italian. Macerata. *History*. About 1585.

Gaspars (John Baptist), Flemish. *Portraits*. Died in London, 1691.

Gassel (Lucas van), Flemish. *Landscapes*. 16th century.

Gassies (—), French. *History*. *Allegory*. *Landscapes*. *Marines*. *Interiors of churches*. About 1820.

Gassull (Augustin), Spanish. *History*. D. 1704.

Gast (Michael de), Flemish. *Ruins with cattle*. B. 1520.

Gatta (Don Bartolomeo), Italian. Florence. *Miniatures* and small *historical pieces*. D. 1461.

Gatti (Fortunato), Italian. Parma. *History*. About 1648.

Gatti (Bernardo), called *Sojaro*. Italian. Cremona. Scholar of Correggio. D. 1575.

Gatti (Gervasio), the nephew of the preceding. Same style. *History*. About 1590.

Gatti (Girolamo), Italian. Bologna. Small *historical subjects*. 1662-1726.

Gatti (Oliviero), Italian. Parma. *History*. B. 1598.

Gaudin (Luis Pascual), Spanish. *History*. D. 1621.

Gauffier (Louis), French. *History*. 1761-1801.

Gaulli (Giov. Battista), called *Baciccio*. Italian. Genoa. 1639-1709.

Gault (Pierre Marie de St. Germain), French. *History*. B. 1754.

Geddes (Andrew, A.R.A.), British. *Portraits*. 1789-1844.

Geel (John van), Dutch. Imitator of G. Metsu. *Marine views*. 1631-1698.

Gelder (Arnold de), Dutch. *His-*

tory. Portraits. Imitator and scholar of Rembrandt. 1645-1727.

Geldersman (Vincent), Flemish. *History.* B. 1539.

Geldorp, Gelsdort, or Gualdorp (Gortzius), Flemish. Scholar of Fr. Pourbus. *Portraits. History.* D. 1611.

Gelée (Claude). See *Lorraine*.

Gellig, or Gillig (Jacob), Dutch. *Fish. Still-life. Portraits. Landscapes.* D. 1688.

Genga (Girolamo), Italian. Urbino. Scholar of Perugino. *History.* 1476-1551.

Genga (Bartolomeo), son of the preceding. *History.* 1518-1558.

Genillon (J. Baptiste François), French. Scholar of Vernet. *Naval combats. Harbours. Conflagrations of ships. Eruptions of volcanoes by moonlight.* D. 1829.

Gennari (Giov. Battista), Italian. Cento. *History.* About 1600.

Gennari (Benedetto), brother of the preceding. About 1610.

Gennari. Several painters of the same family followed in the 17th century. *History.*

Genoels (Abraham), Flemish. *Landscapes.* 1640-1703.

Gentile (Luigi Primo, called). Rome. *History. Portraits.* 1606-1657.

Gentileschi. See *Lomi*.

Georget (Jean), French. *Miniatures.* Copies after Gros, Gerard Douw, &c. 1760-1823.

GERARD (François, Baron), an eminent French painter, born in 1770, studied under Louis David, and painted excellent *portraits* of the most eminent personages of his time, both French and foreign. *Historical subjects.* D. in 1831.

GERARDS (Mark), an eminent Flemish painter, went to England about 1580, was appointed painter to Queen Elizabeth, and painted numerous very interesting *portraits* and *historical* works. D. in 1598.

GERICAULT (Jean Louis Theodore André), an eminent French painter, born at Rouen in 1790, studied successively under Carle Vernet and Guérin. He painted *history* and *portraits* with great vigour and effect. Among his best works the 'Wounded Cuirassier' and the 'Wreck of the Medusa' are most admired. D. in 1824.

GERMAIN LLORENTE (Bernardo), Spanish. *Religious history.* He painted frequently the Virgin in the habits of shepherdesses. Many of his paintings pass current as the works of Murillo. 1685-1757.

Germyn (Simon), German. Scholar of Schalken. *Fruit. Landscapes.* 1650-1719.

Gerrard of Haerlem. Dutch. *Religious history.* 1460-1488.

Gessi (Francesco), Italian. Bologna. Scholar and imitator of Guido. 1588-1649.

Ghedini (Giuseppe), Italian. Ferrara. *History.* 1710-1755.

Gheest (Wybrand de), Dutch. *History.* 1591-1643.

Ghent (Justus van), Flemish. A scholar of the Van Eycks. *History.* About 1470.

Gherardi (Cristoforo), called *Doceno*. Italian. Borgo San Sepolcro. 1500-1552.

Gherardi (Antonio), Rome. Scholar of F. Mola. *History.* 1644-1702.

Gherardi (Filippo), Italian. Lucca. Scholar of P. da Cortona. *History.* 1643-1704.

Gherardini (Alessandro), Italian. Florence. *History.* 1655-1723.

Gherardini (Tommaso), Italian. Florence. *History.* 1715-1797.

Gherardini (Stefano), Italian. Bologna. *Domestic and familiar scenes.* *History.* D. 1755.

Gherings (John), Flemish. *Architectural and perspective views.* About 1665.

Gheyn, or Ghein (J —), Flemish.

Scholar of Tempesta. *Landscapes. Flowers.* About 1630.

Gheysels (Peter), Dutch. *Still-life. Birds.* About 1687.

Ghezzi (Sebastiano), Italian. Ascoli. Scholar of Guercino. *History.* About 1638.

Ghezzi (Cav. Pietro Leone), son of the preceding. *History. Caricature.* 1674-1755.

Ghidone (Galeazzo), Italian. Cremona. *History.* About 1598.

Ghioldarolo (Giov. Maria), Italian. Bologna. *History.* About 1600.

Ghirlandaio. See *Corradi.*

Ghisi (Giov. Battista Bertano), Italian. Mantua. Scholar of Giulio Romano. B. about 1500.

Ghislandi (Domenico), Italian. Bergamo. *Architectural and perspective views.* *History.* About 1662.

Ghislandi (Giovanni), Italian. Milan. *Perspective views of seaports.* *History.* D. 1683.

Giaquinto (Corrado), Italian. Naples. Scholar of Solimena. *History.* D. 1765.

Giarola (Antonio), called Il Cav. Coppa. Scholar of Guido and Albano. *History.* 1595-1665.

Gibelin (Esprit Antoine), French. *History.* 1739-1814.

Gibson (Richard), called 'The Dwarf,' English. *Portraits.* Imitator of Sir Peter Lely. 1615-1690.

Gibson (William), nephew of the preceding. *Miniatures* after Lely. D. 1702.

Gilarte (Mateo), Spanish. *History.* 1647-1700.

Gilioli (Giacinto), Italian. Bologna. *History.* B. 1584.

Gillardini, or **Gherardini** (Melchiorre), Italian. Milan. *History.* D. 1675.

Gillemans (John Peter), Flemish. *Fruit. Flowers.* B. 1672.

Gillig (Jacob), Dutch. *Landscapes. River fish.* 1636-1688.

Gillot (Claude), French. *Satyrs. Grotesque subjects.* 1673-1722.

GILPIN (Sawrey, R.A.), English. *Horses.* A few *historical subjects.* He usually painted the horses in the compositions of Barrett, who returned the compliment by painting the landscapes in Gilpin's works. 1733-1807.

Gimignani (Giacinto), Italian. Pistoja. Scholar of Nic. Poussin and P. da Cortona. *History.* 1611-1680.

Gimignani (Lodovico), son and scholar of the preceding. *History.* 1644-1697.

Ginassi (Caterina), a Roman paintress. *History.* 1590-1660.

GIORDANO (Luca), called *Fa Presto*, an eminent Neapolitan painter, born in 1632, studied under Giuseppe Ribera, afterwards under P. da Cortona, and practised at Rome with great success, from the tender age of 15. Probably no artist ever produced as many pictures, not even Tintoretto. He imitated with equal facility and truth A. Dürer, Bassano, Titian, Rubens, Guido, &c.; and from imitating so many painters, he formed a manner combining the styles of nearly every master: so that he can have little claim to independence or originality. D. in 1705. He had himself numerous *imitators and copyists*, namely: Ferrante *Amendola*, Don Juan Antonio *Bonjas*, Pedro de *Calabria*, Paolo de *Matteis*, Andrea *Miglionico*, Matteo *Paccelli*, Aniello *Rossi*, Niccolo Maria *Rossi*, Giuseppe *Simonelles*, Francesco *Tramulles*, &c.

GIOTTO, a celebrated ancient Italian painter, born at Vespignano, near Florence, in 1276, studied under Cimabue and soon surpassed his master. He painted, with a grace and a correctness of design unknown up to his time, *religious subjects*, especially *Madonnas*, and *portraits* of admirable truth. He died in 1336.

Giovanni di Paolo, Italian. Siena. *History.* About 1457.

Giovanni di Matteo, Italian. *History.* About 1475.

Girardet (Jean), French. *History*. 1709-1778.

Girodet-Trioson (Anne Louis), French. *History*. 1767-1824.

Giunta. See *Pisano*.

GLAUBER (John), an eminent Dutch painter, born in 1646, studied under N. Berghem, afterwards travelled in Italy, then settled at Amsterdam and painted *landscapes* of considerable merit. They are entirely in the Italian style and often decorated with classical *figures* by Gerard de Lairese. He died in 1726.

Glauber (John Gottlieb), brother of the preceding. *Landscapes*. *Seaports*. *Architectural views*. D. 1703.

Glauber (Diana), sister of the preceding. *History*. *Portraits*. 1650-1720.

Gnocchi (Pietro), Italian. Milan. *History*. About 1595.

Gobbo. See *Giov. Battista Rossi*.

Gobbo (Il). See *Bonzi*.

Gobbo (Antonio). See *Caracci*.

Gobbo (del). See *Solari*.

Godewyck (Margaret), a Dutch paintress. *Landscapes*. *Flowers*. 1627-1677.

GOEBOUW, or **GOBAU** (Anthony), Flemish. *History*. *Rustic scenes*. *Battle-fields*. *Italian seaports and markets with figures* in the style of Lingelbach, of considerable merit. 1625-1677.

Goerce (John), Dutch. *History*. About 1700.

GOES (Hugo van der), an old Flemish master, born at Bruges, about 1405. Studied under John van Eyck, and painted with great neatness, finish, and grace, *religious subjects*. The expressive modesty of his women is quite characteristic. He died about 1480.

Goetz (Gottfried Bernard), German. *History*. *Portraits*. B. 1708.

Goltz, or **Goltzius** (Hubert), Flemish. *History*. 1520-1583.

Gomez (Vicente Salvador), Spanish. *History*. *Landscapes*. *Animals*. *Architectural views*. D. 1698.

GOMEZ (Sebastiano), called *El Mulato de Murillo*, a mulatto servant of the great Spanish master, who, having a natural taste for art, was induced to attempt during his leisure hours to acquire a knowledge of painting, and after the death of Murillo obtained considerable employment at Seville. End of 17th century.

Gomez (Felipe de Valencia), Spanish. *History* in the style of A. Cano. D. 1694.

Gonzales. See *Coques*.

Gonzales (Bartolomé), Spanish. *History*. *Portraits*. 1564-1627.

Gonzales (de Vega, Don Diego), Spanish. *History*. 1622-1697.

Gonzalès (Don Pedro Ruiz), Spanish. *History*. 1633-1709.

GONZALEZ (Juan Giacchinetti), called *Il Borgognone dalle Teste*, from his admirable *portraits*. Spanish. 1630-1696.

Good (Thomas Sword), English. Subjects in the style of Wilkie. 1789-1872.

Gool (John van), Dutch. *Landscapes with cattle*. 1685-1763.

GORDON (Sir John Watson, R.A.), President of the R.S.A., born at Edinburgh 1790, was the most successful *portrait* painter of his time in his native city. His portraits are vigorous and manly, and he seized very happily the character of his sitters, especially of male heads. His works were greatly admired at the Paris Exposition Universelle, 1855. D. 1864.

Gori (Angiolo), Italian, Florence. *Fruit*. *Flowers*. About 1658.

Gotti (Vincenzo), Italian. Bologna. *History*. D. 1636.

Gouda (Cornelius van), Dutch. *History*. *Portraits*. 1510-1550.

Gourmont (Jean de), French. *History*. About 1557.

Govaerts (John Baptist), Flemish. *History*. *Fruit*. *Flowers*. D. 1746.

Govert (—), Dutch. *Land-*

scapes with humorous figures. About 1650.

Govertz (Theodore), Dutch. *Portraits.* About 1650.

GOYA (y Lucientes, Francisco), a pre-eminent Spanish painter, born at Fuendetodos, 1746, painted, with considerable merit and success, *history, portraits, fancy, familiar, and grotesque* subjects. Died 1832, at Bordeaux.

GOYEN (John van), an eminent Dutch painter, born at Leyden in 1596, studied successively under Schilperoot, Isaac Nicolai, and Esaias Vandevelde. His works are principally *landscapes, views on the rivers*, with boats and figures, neatly drawn, and usually a village in the distance. He died in 1656.

Gozzoli (Benozzo), Italian. *Florence.* Style of Masaccio. *History.* 1400-1478.

Graaf (John), German. *Landscapes. Fairs. Market pieces. Horses and other animals.* D. 1734.

Graaf (Timothy de), Dutch. *Landscapes.* 17th century.

Graat (Barent), Dutch. *Scenes* in the style of P. de Laer. *Conversations. Interiors.* *History.* 1628-1709.

Graaw, or Grauw (Henry), Dutch. *History.* 1627-1684.

Grace (Mrs.), a reputable English paintress. *Portraits.* D. 1786.

Graf (Anthony), Swiss. *Portraits.* 1736-1813.

Graf (Charles Antony), German. *Landscapes.* 1774-1832.

Grammatica (Antiveduto), Italian. *History.* 1571-1626.

Granacci (Francesco), Italian. Florence. *History.* 1477-1544.

Grandi (Ercole), called *Ercole da Ferrara.* *History.* 1491-1531.

Granet (François), French. *Interiors*, especially of *chapels.* 1774-1833.

Grasdorp (William), Dutch. *Fruit. Flowers.* About 1720.

Grass (Charles), German. *Landscapes.* 1781-1822.

Graziani, or Graziano (—), Rome. *Battle pieces* in the style of Borgognone. 17th century.

Graziani (Ercole), Italian. Bologna. *History.* 1688-1765.

Grazzini (Gio. Paolo), Italian. Ferrara. *History.* 1570-1632.

Grebber (Francis Peter de), Dutch. Copies after Roland Savery and Velvet Breughel. D. 1636.

Grebber (Peter), son of the preceding. *History. Portraits.* B. 1600.

GRECCHÉ (Domenico), or *Il Greco.* This painter was a native of Greece and a scholar of Titian, who practised in Spain, especially at Toledo. *History.* D. 1625.

Greenhill (John), English. *Portraits.* Scholar of Peter Lely. 1649-1676.

GREUZE (Jean Baptiste), an eminent French painter, born at Tournus in 1726, studied at Lyons under Grandon, an obscure portrait painter, and soon displayed great ability in *domestic, moral, and affecting subjects.* He died in 1805. His works are highly valued for their exquisite colouring, particularly in his carnations, and for the fine models of his heads and countenances; his faces of young girls possess a charming innocence and simplicity; but his draperies are often in bad taste, and there is too often a similarity in his works. They bring large prices, although there is in almost every case great doubt about their genuineness, the mannerism of the painter making exact imitation so easy. It would be impossible to enumerate all the *copyists* of this painter; an idea can be given of the difficulty by the simple fact that in almost every public or private gallery in Europe an average of five copyists a week have been engaged, during the last thirty years, in that kind of work. Among the old

copyists, whose exertions pass current for the pictures of the master, the following have been the most successful :—Mademoiselle Caroline Greuze and Madame de Valory, (daughters of Greuze), Mademoiselle Ledoux, Wille, Donvé, Joseph Albrier, d'Anloux, J. Touzé, Benazetch, François Mouchet, Nicolas Lepicié, Vallin, Etienne Aubry, Mademoiselle Brossard de Beaulieu, Joseph d'Orey, &c.

Griffier (John), Dutch. *Landscapes. Views of the Rhine and of the Thames.* 1656–1718.

Griffier (Robert), son of the preceding. River views. 1688–1750.

Grimaldi (Gio. Francesco), called *Il Bolognese*. Landscape. 1606–1680.

Grimaldi (Alessandro), son and scholar of the preceding. *Landscapes.*

Grimmer, or **Grimmaar** (Jacob), Flemish. *Landscapes. Views of cities.* B. 1510.

Grimou (Alexis), French. *Portraits. Familiar subjects.* D. 1740.

GROS (Antoine Jean), an eminent French painter, born at Paris in 1771, studied under David; he painted large *historical* compositions and *portraits* of considerable merit, and died in 1835.

GUARDI (Francesco), a Venetian painter of eminence, born in 1712, studied under Canaletti, and, like his instructor, excelled in *architectural views of Venice*. He died in 1793.

GUBBIO (Oderigi da), an old Italian painter, and a native of Gubbio, near Perugia. He was a disciple of Cimabue. *Religious subjects.* D. about 1298.

Guercino. See *Barbieri*.

Guérin (Pierre Narcisse, Baron), a French painter of eminence. *History. Portraits.* 1774–1833.

Guerin (J. B. Paulin), French. *History. Portraits.* B. 1783.

Guerrieri (Gio. Francesco), Italian. Rome. *History.* Style of Caravaggio. About 1650.

Guevara (Don Juan Nino de), Spanish. *History. Portraits.* 1632–1698.

Guido. See *Reni*.

Guidobone (Bartolomeo), Italian. Savona. *Religious and fabulous history.* 1654–1709.

Guyard (Adelaide), a French painteress. *Miniature portraits.* 1749–1803.

Gysen, or **Gheysels** (Peter), Flemish. *Landscapes* in the style of Velvet Breughel. *Game.* Living in 1687.

H

Haack (Marcellus), Dutch. *Portraits.* About 1700.

Haag (J. F. and Chrétien), father and son. German. *Portraits.* 18th century.

Haan (Abraham de), Dutch. *Architectural views. Portraits.* D. about 1750.

Haan (David de), Dutch. *History. Battle pieces.* 1602–1674.

Haansbergen (John van), Dutch. *Landscapes* in the style of Poelenburg. *Portraits.* 1642–1705.

Haastert (Isaac van). *Landscapes. Views of cities.* 1753–1834.

Haccou (John Cornelius), Dutch. *Winter scenes. Lakes. Moonlights.* D. in London, 1839.

Hackaert, or **Hakkert** (John). *Landscapes.* (Sometimes A. Vanderveelde painted the figures or cattle in his works.) 1636–1699.

HAERLEM (Cornelius van), an eminent Dutch painter, born in 1562. Studied under Peter Aersten the younger, then under Franz Pourbus and Giles Coignet, and painted with great success *portraits, assemblies,* and a few *historical* compositions. L. in 1638.

HAERLEM (Dirk van), an old Dutch painter. *History*. 1410-1470.

Haeskel (—), Dutch. *Portraits*. About 1650.

Haffner (Enrico and Antonio), two Bolognese painters. *History*. 17th century.

Hagen (John van), Dutch. *Village or rustic views*. 1635-1679.

Hal (Nicholas van), Flemish. *History*. 1668-1738.

Halen (Peter van), Flemish. *Landscapes* with figures. About 1660.

Halle (Claude Guy and Noel), father and son, French. *History*. 18th century.

HALS (Franz), a celebrated Flemish *portrait* painter, born at Mechlin in 1854, was a disciple of Karel van Mander. He was a contemporary and friend of Vandyck, and much esteemed by the great master. His colouring is vigorous, his heads always full of life and character. D. 1666.

Hals (Dirk), a brother of the preceding. *Hunting pieces*. *Village festivals*. 1589-1656.

Hals (Nicholas), a son of Franz H. *Landscapes*. *Village views*.

Hamilton (William, R.A.), British. *History*. *Portraits*. 1751-1801.

Hamilton (Ch. William van), Flemish. *Birds*. 1668-1754.

Hamilton (John George van), Flemish. *Horses*. 1666-1740.

Hanneman (Adrian), Dutch. *Portraits*. *History*. D. 1680.

Hansen (Charles Louis), Dutch. *Landscapes*. *Interiors*. *Views of Cities*. 1765-1840.

Hardime (Peter), Flemish. An excellent *fruit and flowers* painter. Born in 1678, died in 1748.

Hardime (Simon), elder brother and instructor of the preceding, painted the same subjects with less excellence. Died in London, 1737.

Hargreaves (Thomas), English. *Miniature portraits*. 1775-1846.

Haring (Daniel), Dutch. *Por-*

traits in the manner of Netscher. 1636-1706.

Harings (Mathew), Dutch. *Portraits*. B. 1636.

HARLOW (George Henry), an English painter of eminence, born in London in 1787, studied successively under De Cort, Drummond, and Sir Thomas Lawrence. He painted several *historical compositions*, but especially most excellent *portraits* upon a small scale. He died in 1819.

HARP (Gerard van), a Flemish painter, the disciple and most happy imitator of Rubens. He copied, on a reduced scale, some of his master's works so closely that good judges have mistaken them for originals. His own compositions represent *village festivals*. 17th century.

Hartzocker (Dirk), Dutch. *History*. *Portraits*. 1696-1740.

Hassel (Jacob van), Flemish. *Landscapes*. About 1650.

Haudebout-Lescot (Madame), a French paintress. *Scenes of Italian life*. 1790-1840.

HAUGHTON (Moses), English. Some *Scriptural and moral subjects* in oil. His *portraits* on ivory and prepared paper, although in water-colours, have the appearance of oil paintings. About 1772-1848.

Haverman (Margaret), a Dutch paintress. Scholar and imitator of Jan van Huysum.

HAYDON (Benjamin Robert), an English historical painter of eminence, born in 1786, was a student of the Royal Academy. He painted, without success during his lifetime, large *historical compositions* and *portraits*, and died broken-hearted in 1846. He is now confessed to have been an artist of not inconsiderable ability.

Haye (Renier de la), Dutch. *Interiors* in the style of Terburg and Metz. About 1670.

Hayes (John), English. *Portraits*. Copies after Vandyck. D. 1679.

HAYMAN (Francis, R.A.), an

English artist, born in 1708, was a scholar of Robert Brown, and acquired considerable reputation as an historical painter. He was one of the first members of the Royal Academy. D. 1776.

Heck (John van), Flemish. *Flowers, fruit, landscapes, and vases.* 1625-1669.

Heck (Nicholas van der), Dutch. *History. Landscapes.* 1580-1638.

Heckell (G. van), Dutch. A pupil and imitator of G. Douw. About 1660.

Heda (Wilhem Klaasz), Dutch. *Fruit. Flowers. Still-life* in the style of De Heem. 1594-1679(?).

Heede (Wilhem van), Flemish. *History.* 1660-1728.

Heede (Vigor van), brother of the preceding. *Still-life.* 1661-1708.

Heem (David de), the father of John David de Heem, was a distinguished Dutch painter of *fruit, flowers, and still-life*. Many of his productions are given as the works of his son. 1570-1632.

Heem (John de), a son of the preceding. Same subjects. Same observation.

HEEM (John David de), another son of David de Heem, and likewise his scholar, soon surpassed his father, and rose to the height of perfection in the particular line which he adopted. His pictures of *fruit, flowers, and insects* are enriched with vases of gold and silver, musical instruments, ornaments of glass, crystal, and gems. He had a perfect knowledge of chiaro-oscuro, grouped his objects admirably, coloured them exquisitely, and gave them the highest and most delicate finish. He was born at Utrecht in 1600, and died at Antwerp in 1674. His pictures are eagerly sought after and purchased at very high prices. *Imitators and copyists*:—Wilhem van der Aelst, Elijah van der Broeck, Cornelius de Heem, John de Heem, Wilhem Klaasz Heda, Cornelius Kück,

John Moortel, Maria von Oosterwyck, Peter de Ring, Jacob Rootsens, Stomme, and Jacob Walscapelle have been the most successful.

Heem (Cornelius de), the son and scholar of the preceding. Same subjects. B. 1623.

Heems (N. van), Dutch. An excellent copyist of P. van der Werf.

HEERE (Lucas de), an eminent Flemish painter, born at Ghent in 1534, studied under Franz Floris, and painted with great merit *history* and *portraits*. D. 1584.

Heerschopp (Henry), Flemish, a pupil of Rembrandt. *Card-playing.* About 1649.

Heil (Daniel van), Flemish. *Landscapes. Conflagrations.* 1604-1662.

Heil (John Baptist van), brother of the preceding. *Portraits. History.* B. 1609, living in 1661.

Heil (Leo van), another brother. *Architecture. Flowers. Insects.* B. 1603.

Heins (—), German. *Portraits.* Lived at Norwich about 1740.

Heins (J.), son of the preceding. *Portraits.* D. at Chelsea in 1771.

Helle (Isaac del), Spanish. *History.* About 1568.

HELMBRECKER (Dirk), Dutch. *History. Landscapes. Markets. Views in Rome*, with monks administering alms to the poor. He sometimes resembles Bamboccio. 1624-1694.

Helmont (Lucas Gassel van), Flemish. *Landscapes.* 1480-1528.

Helmont (Matthew van), Flemish. Scholar and imitator of David Teniers. 1650-1719.

HELST (Bartholomew van der), a Dutch painter of eminence, born at Haerlem in 1613. His instructor is not recorded, but he painted subjects of *history* in an excellent style, and as a *portrait* painter he ranks among the ablest of his country. Died in 1670.

HEMMELINCK, or Hemling

(John), an old Flemish master, born near Bruges about 1440. According at Kügler, he studied under Roger of Bruges, and was one of the best artists of the school of the Van Eycks. Says the same author: 'Hemling adopted the mode of conception peculiar to the school, tinged, however, with greater severity. The features are less lovely, but more earnest, the figures less elegant, the movements less soft, the handling sharper, with greater finish of detail. His grouping is strictly symmetrical, and he confines himself in general to the characters absolutely necessary.' Pictures by this master are never seen in the market.

Hemmessen, or **Hemmisten** (John van), Flemish. *History*. About 1550.

Hemskerk (Martin van Veen), called Martin. German. *History*. 1498-1573.

Hemskerk (Egbert), called the Elder. Dutch. *Boors drinking or quarrelling*. Born about 1610.

Hemskerk (Egbert), called the Younger. *Drunken scenes*. Died in London, 1704.

HENDRICKS (Wybrand), Dutch. *Portraits. Interiors. Landscapes. Flower pieces*. Subjects of *still-life* in the style of Weenix. 1744-1830.

Hengel (H. F. van), Dutch. *Landscapes. Conversations*. D. 1785.

Hennequin (Philippe Auguste), French. *History. Portraits*. Born 1763.

Herlin (Frederic), Flemish. Imitator of the Van Eycks. End of the 15th century.

Herregouts (Henry), Flemish. *History*. 1666-1724.

Herregouts (John Baptist), son of the preceding. *History*. Born about 1700.

Herregouts (Maxim.), Flemish. *Interiors*. About 1674.

Herrera (Francisco de), the elder. Spanish. *History*. 1576-1656.

HERRERA (Francisco de), the younger, the son and scholar of the preceding, was the first vice-president of the Spanish Academy of Painting, Murillo being the president. *History. Still-life. Flowers and fish*. 1622-1685.

HERRING (John Frederick), a distinguished British animal painter, born 1795, was first a coach-driver between York and London. He was accustomed to devote his leisure to painting, and his horses were his special models. He soon gained notice and became one of the best horse painters the English school can boast of. D. 1865.

HERSENT (Louis), French. *History. Portraits*. 1777-1841. His wife, Madame Hersent, was also a reputable paintress of *history* and *portraits*.

Hess (Louis), Swiss. *Landscapes*. 1760-1800.

Hess (Carl Adolphus), German *Horses*. Born 1769.

Hetsch (Philip Fred. de), German. *History. Portraits*. 1758-1838.

HEUSCH (William de), a distinguished Dutch painter, born at Utrecht in 1638, studied under John Both, adopted the admirable style of his instructor, and was so successful that his *landscapes* have often been mistaken for those of Both. He died in 1700(?).

Heusch (Jacob de), a nephew and scholar of the preceding, followed the style of Salvator Rosa. *Roman views with figures and animals*. 1657-1701.

Heusch (Abraham de), Dutch. *Plants, insects, and reptiles*, copied from nature with wonderful accuracy and finish. 1650-1712.

Heuvele (Anthony van der), Flemish. *History*. B. about 1605.

Hewick (Gaspard), Flemish. *History*. 1550-1611.

HEYDEN, or **HEYDE** (John

van der), an eminent Dutch painter, born at Gorcum in 1637, obtained his knowledge of design from an ordinary glass painter. His pictures are finished with uncommon neatness and patience; he painted his buildings with such exactness that each brick or stone might be counted in the walls; at the same time he was a perfect master of the principles of perspective and *chiaro-oscuro*. Churches, palaces, ruins, views of cities, enriched with *landscapes* and trees, are his ordinary subjects. Many of his works were decorated in admirable style with figures by Adrian Vandervelde, after whose death they were usually painted by Lingelbach. D. in 1712. The works of this exquisite painter are set down at the round number of about 160, for the most part placed in public galleries, and consequently are very seldom seen in the market. *Imitators and copyists* have been neither very numerous nor very successful. Gerhard Berkheyden, J. Prins, John Hendrick Verheyen, Jan Ten Compe, Isaac Onwater, John Peter Schoenmacker, were the most conspicuous.

Highmore (Joseph), English. *History. Portraits.* 1692-1780.

Hillegaard (Paul van), Dutch. *Battles. Drunken scenes.* 17th cent.

HILTON (William, R.A.), an eminent English *historical* painter, born at Lincoln in 1786, studied under his father, a portrait painter, and was afterwards a student of the Royal Academy. His compositions are always elevated, skilfully composed, and harmoniously coloured. He died in 1839 in the office of Keeper of the Royal Academy.

Hire, or **Hyre** (Laurent de la), French. *History. Landscapes.* 1606-1656.

Hoare (William), English. *Portraits.* 1707-1792.

HOBBEMA (Minderhout), an illustrious Dutch *landscape* painter.

Little is known of his life, and even the place or exact date of his birth has not been ascertained. Most probably, however, he was born at Coeverden, about 1638. He was thirty years old in 1668, according to his act of marriage (recently discovered at Amsterdam by M. R. Elsevier), when Ruysdael was one of the witnesses. He resided at Amsterdam, and lived on terms of intimacy with Nicholas Berghem, Adrian Vandevelde, John Lingelbach, and Ruysdael, who are said to have adorned his landscapes with figures and animals. His style is so similar to the latter that in a few cases it has been found difficult to ascribe a picture preferably to one or to the other, although it is undoubtedly by one of the two. The distinctive difference consists usually in the colouring; that of Ruysdael has a tendency to a dark or inky tone, while that of Hobbema is delightfully fresh and verdant. Moreover, his subjects are of a very humble character, often representing a cottage embosomed in a clump of trees, with a sandy road leading through a wood, and a brook or small pond. The pictures of Hobbema are executed with charming simplicity, and he is not surpassed by any painter for pure and chaste tints, finish and freedom of touch, and intelligence of *chiaro-oscuro*. He died at Amsterdam, and was buried in the Westerkerkhof, December 14, 1709. The works of Hobbema have been set down at the round number of about 180 pictures. They are extremely rare in the market, and command very high prices. Among his numerous *imitators and copyists*, Edward Dubois, Van Kessel, Nicholas Rombout, and Francis Decker have been the most successful.

Hodges (Charles Howard), English. *Portraits.* 1774-1837.

Hodges (William, R.A.), English. Scholar of Wilson. *Landscapes.* 1744-1797.

Hoeck (John van), Flemish. Scholar of Rubens. *History*. 1600–1650.

Hoeck (Robert van), Flemish. *History. Battles. Encampments*. B. 1609.

Hoefnagel (George), Flemish. *History*. 1546–1600.

Hoekgeest (G.), Dutch. *Interiors of churches*, in the style of De Witt. 17th century.

Hoet (Gerard), Dutch. *History*. 1648–1733.

Hofland (Thomas Christopher), English. *Landscapes*. 1777–1843.

Hofman (Samuel), Swiss. Scholar of Rubens. *History. Portraits. Fruits. Still-life*. D. 1648.

HOGARTH (William), an eminent English painter, born in London in 1697, studied first as an engraver, but soon began painting *portraits* and small characteristic groups, or so-called *conversation* pieces. His original genius revealed itself about 1730 by an entirely new kind of art, *moral* and *satirical* painting. His desire was, as he tells us, ‘to compose pictures on canvas, similar to the representations on the stage, and that they should be tried by the same test and criticised by the same criterion.’ How far he succeeded, the ‘*Harlot’s Progress*,’ the ‘*Rake’s Progress*,’ and the ‘*Marriage à la mode*,’ sufficiently testify. In those truly original works, entirely unique in the range of the art, every incident tends to the climax, every accessory, even the smallest, contributes its share to the story; the background itself studiously combines to fill its part in the drama. The imperishable fame of the painter will rest upon that achievement. He was less successful when he tried *historical* subjects. Hogarth died in 1764.

HOLBEIN (Hans), an illustrious German master, was born at Augsburg between 1495 and 1498. He was the son and scholar of John Holbein, and

soon began painting portraits. Erasmus is said to have persuaded him to visit England about the year 1526, and to have given him a letter for Sir Thomas More. The painter found large employment in the service of King Henry VIII., and he died in London, about 1543. Holbein painted in oil, distemper, and in water-colours. He had never practised the last till he went to England, where he acquired the art of Lucas Cornelisz, and carried it to a high degree of perfection. His *portraits* are distinguished for a pure and simple design; his carnations are tender and clear, with a peculiar enamelled bloom; and his heads, without much shadow, have a surprising relief. He generally painted his *historical* works on a green ground; in his small pictures often on blue.

Holst (Theodore van), English. *History*. 1810–1844.

Holstein (Cornelius), Dutch. *History*. About 1670.

Hondekoeter (Giles), Dutch. *Landscapes*, in the style of Wickenbooms, with *birds and fowls*. B. about 1583.

Hondekoeter (Gysbrecht), son and scholar of the preceding. Same subjects. 1613–1653.

HONDEKOETER (Melchior), an eminent Dutch painter, son of the preceding, was born at Utrecht in 1636; he was instructed by his father, afterwards by J. B. Weenix, and surpassed his masters, as well as his grandfather, in the same subjects, viz. *live fowls, game, &c.* His principal guide was nature, and he is said to have trained a cock to stand for hours in any particular attitude. He died in 1695. Among his numerous *imitators and copyists*, John van Alen, Franz Peter Verhegen, and C. Vonck were the most successful.

Hondius (Abraham), Dutch. *Huntings. Animals*. 1638–1695.

Hondt (H. van), a scholar and imitator of D. Teniers.

Hone (Nathaniel), British. *Portraits*. 1718-1784.

Honthorst (Gerard), Dutch. *History*. *Torchlight scenes*. 1592-1660.

Honthorst (William), brother of the preceding. *History*. *Portraits*. 1604-1683.

Hooft (Nicholas), Dutch. Scholar of Mytens. *History*. *Portraits*. 1664-1748.

HOOGHE (Peter de), an eminent Dutch painter, of whom little is known. He flourished about the middle of the 17th century. His subjects were the interiors or courtyards of Dutch houses, with figures. His neatness of finishing is inferior to that of Metzú or Mieris, but his touch is more free and spirited, his colouring most excellent, and his chiaro-oscuro managed with great intelligence. The works of P. de Hooge are highly valued, and extremely scarce, their round number being only 110. *Imitators and copyists*:—Samuel van Hoogstraten, Justus van Geel, Vander Meer, of Delft, D. Koedyck, and Fabricius.

Hooghenburg (John), German. *History*. 1500-1544.

Hoogstadt (Gerard van), Flemish. *History*. Born 1625.

Hoogstraeten (Dirk), Flemish. *History*. *Landscapes*. 1596-1640.

HOOGSTRAËTEN (Samuel van), Dutch. Son of the preceding. Scholar of Rembrandt. *Portraits*. *Landscapes*. *Fruits, flowers, and still-life*. 1627-1678.

Hoogstraeten (John van), brother of the preceding. *History*. *Portraits*. 1629-1654.

Hoogzaat (John), Dutch. *History*. *Allegory*. 1654-1712.

Hoppner (John, R.A.), British. Scholar of Reynolds. *Portraits*. 1758-1810.

Horebout (Gerard Lucas), Flemish. *History*. *Portraits* in the style of Holbein. Died in London, 1558.

Horfelin (Antonio l'), Spanish. *History*. 1587-1660.

Horion (Alexander le), Flemish. *History*. *Portraits, with excellent accessories*. D. 1659.

Horremans (John), the elder. Flemish. *Rustic subjects*. 1685-1759.

Horremans (John), the younger. Son of the preceding. *Conversations*. 1717-1759.

Horst (Nicholas vander), Flemish. *History*. *Portraits*. 1598-1646.

Hoskins (John), English. *Miniatures*. D. 1664.

Houasse (René Antoine), French. Scholar of Le Brun. *History*. 1645-1730.

Houbraken (Arnold), Dutch. *Portraits*. *History*. B. 1660.

Houel (—), French. *Landscapes*. 1735-1813.

HOUSEMAN, or HUYSMAN (Cornelius), an eminent Flemish painter, born at Antwerp in 1648, studied under Gaspar de Witt and J. d'Artois. He painted charming landscapes, decorated with figures and animals; the latter being so well designed, (a rare excellence in a landscape painter,) that he was frequently employed by Minderhout, Achtschelling, and others, to decorate their pictures in the same manner. He died in 1727.

HOUSEMAN, or HUYSMAN (James), Flemish. *Portraits*. He visited England under Charles II., and was a successful rival of Sir Peter Lely. 1656-1696.

Howard (Henry, R.A.), English. *History*. *Landscapes*. 1769-1847.

HUBER (John Rodolph), Swiss. *History*. *Portraits*. He is said to have painted no less than 3,065 portraits. 1668-1748.

Huchtenburg. See *Hugtenburg*.

Hudson (Thomas), English. *Portraits*. The instructor of Sir Joshua Reynolds. 1701-1779.

Hue (Jean François), French. *History*. *Marines*. About 1820.

Huerta (Gasparo de la), Spanish. *History*. 1645-1714.

Hugford (Ignatius), British. *History*. 1703-1778.

Hugtenburg (James van), Dutch. *Landscapes*. Scholar of Berghem. B. 1639.

HUGTENBURG (John van), an eminent Dutch painter, brother of the preceding, born at Haerlem in 1646, died in 1733. He painted *battle pieces*, which have never ceased to be admired. His works have a clear and vigorous colouring, light and floating skies, and a neat, yet spirited touch, surpassing Van der Meulen, and approaching the excellence of Wouwerman.

Hulle (Anselm van), Flemish. *History*. *Portraits*. 1605-1660.

HULST (Peter vander), Dutch. He was called *Tournesol* because he usually painted a sun-flower in his pictures. *History*. *Portraits*. *Fruit*. *Flowers*. 1652-1708.

Hulswit (John), Dutch. *Landscapes*. *River views*. *Animals*. 1766-1822.

Humphrey (Ozias, R.A.), English. *Portraits*. 1742-1810.

Hussey (Giles), English. *History*. *Portraits*. 1710-1788.

Huysman. See *Houseman*.

Huysum (Justus van), the elder. Dutch. *History*. *Portraits*. *Battle pieces*. *Landscapes*, and especially *flowers*. 1659-1716.

HUYSUM (John van), a celebrated Dutch painter, the son and scholar of the preceding, born in 1682, died 1749, devoted himself to the close study of *flowers*. The most curious florists in Holland vied in supplying him with the choicest models for his pictures, and he succeeded in painting the best flower-pieces ever produced. His works are highly valued, especially those on a clear or yellow ground. *Imitators and copyists*:—P. Faes, Jacob van Huysum, Margaret Haverman, Jan Evert Morel, John van Os, and Robart.

Huysum (Justus van), the younger, brother of the preceding. *Battle pieces*. 1684-1706.

Huysum (Jacob van), another brother, was distinguished for his copies of the productions of John van Huysum. Many of his copies are in England. 1687-1740.

I

Ibbetson (Julius Cæsar), English. *Landscapes*. *Cattle*. *History*. D. 1817.

Imbert (Joseph Gabriel), French. *Portraits*. *History*. 1666-1749.

Ingegno. See *Assisi*.

Inghen (William van), Dutch. *History*. 1651-1709.

Ingoli (Matteo), Italian. Venice. *History*. 1587-1631.

INGRES (Jean Auguste-Dominique), a pre-eminent French painter, born 1780, was first instructed by his father, an obscure but enthusiastic provincial artist, in the small town of Montauban. He then studied at Toulouse under Roques, a scholar of

Vien, and in 1796, starting for Paris, entered the studio of Louis David. He soon proved his best scholar, went to Italy in 1806, and lived at Rome up to 1820. There he made the works of Raffaele his exclusive models, and he is said to have spent in the *stanze* the greatest part of those fourteen years. From 1820 to 1824, he lived at Florence. Already celebrated in Italy, he was still almost unknown in his own country. The 'Vœu de Louis XIII,' the first historical composition which he sent to the Paris Salon, was an immense success. He then went back to Paris and opened a school, which was for many years the

best nursery of artists in France. After a long and glorious life of unceasing labour, Ingres died in 1867. He is deservedly considered the greatest French master of the present century. 'Raffaelle and the Fornarina,' 'Francesca da Rimini,' 'Roger and Angelica,' 'The Apotheosis of Homer,' 'The Odalisque,' 'The Source,' 'The Venus Anadyomene,'

'The St. Symphorien,' are amongst his most celebrated *historical* achievements. He excelled also in *portraits*.

Iriarte (Ignacio de), Spanish. *Landscapes*. 1620-1685.

Isaacs (Peter), Dutch. *History*. *Portraits*. 1569-1618.

ISABEY (Jean Baptiste), an excellent French *miniature* painter. 1767-1855.

J

Jackson (John, R.A.), English. *Portraits*. 1778-1831.

Jacobs (Simon), Dutch. *Portraits*. 1520-1572.

Jacobsz (Hubert), called *Grimani*. Dutch. *Portraits*. 1599-1629.

Jacobsz (Julian), German. Scholar of Snijders. *Hunting pieces*. *Animals*. *History*. *Portraits*. 1610-1664.

Jager (Gerhardt de), Dutch. *Marines*. *River scenes*. About 1646.

James (William), English. *Landscapes*. About 1768.

James (George, A.R.A.), English. *Portraits*. D. 1794.

Jamesone (George), British. Scholar of Rubens. *History*. *Portraits*. *Landscapes*. 1586-1644.

JANET (Jean Clouet, called), an eminent French painter, born at Tours about 1500, died at Paris about 1572. He painted *portraits* in oil of the eminent personages of the Court of France, which are greatly valued; unfortunately, they have been early so closely imitated, especially by François Clouet, another painter of the same family, that it is almost impossible to select the originals among the copies. Even in the Louvre only two portraits ascribed to Janet, that of King Charles IX. and that of his wife, Elizabeth of Austria, are beyond doubt genuine.

Janson (Jacob), Dutch. *Landscapes and cattle* in the style of P. Potter. About 1785.

Janson (John Christian), son of the preceding. *Landscapes*. *Winter pieces*. B. 1763.

Janson (Peter), brother of the preceding. *Landscapes*. B. 1768.

Janssens (Abraham), an eminent Flemish painter. *History*. *Portraits*. 1569-1650.

Janssens (Cornelius), an eminent Dutch portrait painter. 1590-1665.

Janssens (Victor Honorius). *History*. *Portraits*. *Conversations and gallant subjects*. 1664-1739.

JARDIN (Karel du), an eminent Dutch painter, born at Amsterdam in 1640, studied under N. Berghem, and was the best of his disciples. After travelling for several years in Italy, he settled at Amsterdam, where he practised for some time with great success; notwithstanding which he returned to Italy, and died, soon after his arrival at Venice, in 1678. His works are mostly confined to landscapes, always of the most pleasant scenery, decorated with charming figures and animals. They combine the exquisite finish of the Flemish school with the warm glowing tints of the Italian. As he died at the age of 38, and wrought up his pictures to a high degree, they are not numerous (not above 160), and command enormous prices. His chief *imitators* and *copyists* were Jan van Nijkelen, William van Romeyn, John Sybrecht, and Walter John Troostwyck.

Jarenius (—), German. *History*. Close of the 15th century.

Jarvis (John Wesley), American. *Portraits*. 1780-1840.

Jeaurat (Etienne), French. *History*. *Conversations*. 1699-1789.

Jelgerhuis (John Rienks), Dutch. *Landscapes*. *Marines*. *Interiors of churches*. 1770-1836.

Jelgersma (Tako Hajo), Dutch. *Marines*. *Portraits*. 1702-1795.

Jenkins (Thomas), English. Scholar of Wilson. D. 1798.

Jervas (Charles), British. Scholar of Kneller. *Portraits*. D. 1739.

Joanes, or **Juanes** (Vicente), Spanish. *History*. 1523-1579.

Johannet (Alfred and Tony), brothers. French. *History*. 1800-1837 and 1803-1852.

Joli (Antonio), Italian. Modena. *Landscapes*. *Sea views*. 1700-1777.

JONES (George, R.A.), an eminent English painter, was the son of Thomas Jones, a reputable landscape painter. He was born in 1786, studied at the Royal Academy Schools, and having from 1803 to 1815 held a lieutenantcy in the army, resumed the practice of the art only on the termination of the war. He painted *foreign cities* and *battles* with considerable merit, was elected a R.A. in 1824, and died 1869.

Jong (Ludolph de), Dutch. *Por-*

traits. *Hunting and battle pieces*. 1616-1697.

Jordaens (Hans), Flemish. *Landscapes*. *Moonlights*. *Festivals*. 1539-1599.

JORDAENS (Jacob), an eminent Flemish painter, born at Antwerp in 1594, studied under Van Oort and Rubens. He painted *religious* and *fabulous history* with extraordinary freedom, ease, and facility. His works are very numerous and rather closely follow the style of Rubens. He died in 1678.

Jordaens (Hans), Dutch. *History*. 1616-1669.

Jordan (Estéban), Spanish. *History*. 1543-1605.

Joris (Augustine), Dutch. *Religious history*. 1525-1552.

Jouvenet (Jean), an eminent French painter, scholar of N. Poussin. *History*. 1644-1717.

Julien (Simon), called of Parma. French. *Allegory*. *History*. 1736-1800.

Juncosa (called Fra Joachim), Spanish. *History*. D. 1708.

JUSTUS (of Ghent), supposed to be the same as Giusto di Allemagna of the Italians, and a scholar of the Van Eycks. *Religious subjects*. Second half of the 15th century.

Juweel (Nicolas), German. Imitator of Vander Werf. Living about 1690.

K

Kabbete (Jan), Dutch. *Landscapes with ruins*. About 1640.

Kabel. See *Cabel*.

Kager (Matthew), German. *History*. 1566-1634.

Kalf (William), Dutch. *Still-life*, especially with metallic vases. 1630-1693.

Kalraat (Abraham van), Dutch. *Fruit and flower pieces*. 1643-1699.

KALRAAT (Bernard van), the

brother of the preceding. Cabinet pictures of *views on the Rhine*, with boats and figures, in the style of Herman Sachtleven. *Landscapes with cattle*. 1650-1721.

Kamper (G.), Flemish. Imitator of Van der Neer. About 1700.

Kappelle (John van), Dutch. *Marines*. Imitator of W. Vandervelde. 18th century.

KAUFFMAN (Maria Angelica,

R.A.), a celebrated paintress, the daughter of a Swiss portrait painter, was born at Coire in 1740. She travelled for several years with her father in Italy, when she was invited to England by the British Ambassador. She resided seventeen years in this country, practising with immense success *portrait* and *mythological subjects* painting. In 1769 she was elected a member of the Royal Academy. She died in Italy, 1807, at the age of 67.

KAULBACH (Wilhelm von), an eminent German painter, born 1805, studied under Cornelius at Düsseldorf, was first a docile follower of his austere idealist instructor, and assisted him in his frescoes at Munich. But he soon indulged in the most audacious realism, his famous 'Narrenhaus,' or madhouse, being the celebrated masterpiece of that second manner. Although his French rival, Ingres, used to say that Kaulbach was but an 'indigestion of Michael Angelo Buonarroti,' he was undoubtedly a painter of considerable power. His 'Hunnenschlacht' or Battle of the Huns, is one of the greatest achievements of modern art. D. 1874.

Keisar (William de), Flemish. *History. Portraits.* B. 1647.

Kent (William), English. *History. Portraits.* 1685-1748.

Kerkhoff (D.), Dutch. *Landscapes with figures. Views of cities.* 1766-1821.

Kerkhove (Joseph vander), Flemish. *History.* 1669-1724.

KESSEL (John van), the elder, Flemish. *Landscapes* with fruit, flowers, plants, birds, insects, and reptiles, in the highly finished style of Velvet Breughel. 1626-1708.

Kessel (John van), the younger, the son of the preceding. *Portraits* in the style of Vandyck.

Kessel (Ferd. van), another son. Style of his father. 1660-1696.

Kessel (Nich. van), the nephew of

Ferdinand van Kessel. Imitator of Teniers. 1684-1741.

Kessel (Jan van). *Landscapes* and *winter scenes* in the style of Ruysdael. 1648-1698.

Ketel (Cornelius), Dutch. *History. Portraits.* 1548-1602.

Kettle (Tilly), English. *Portraits.* B. about 1740.

Keulen, or Ceulen (Jansons van), born in London of Dutch parents. *Portraits.* His works are generally ascribed to Vandyck. D. 1665.

Keune (Henry), Dutch. *Views of cities and villages*, in the style of Berkheyden. B. 1738.

Key, or Kay (William), Dutch. *History. Portraits* in the style of Sir Anthony More. 1520-1568.

KEYSER (Theodore de), an eminent Dutch painter, whose pictures date from 1620 to 1660. Little is known of his life, but his pictures, chiefly *portraits* and *assemblies*, are highly esteemed.

Keyser (Henry de), Dutch. Same observation as for the preceding artist.

Kick (Cornelius), Dutch. *Portraits. Fruit and flowers* in the style of D. de Heem. B. 1635.

Kierings (James), Dutch. *Landscapes with figures* by Poelemburg. 1590-1646.

King (Thomas), English. Scholar of Knapton. *Portraits.* D. 1769.

Kinson (Francis), Flemish. *Portraits.* 1774-1839.

Kirby (Joshua), English. *Landscapes.* 1716-1774.

Klass (Charles Christian), German. Scholar of Casanova. *History.* D. 1794.

Klass (Fred. Christian), the brother of the preceding. Scholar of Casanova. *Landscapes.* D. 1827.

Klassen van Wieringen (Cornelius), Dutch. *Landscapes and miniatures.* D. 1635.

Klenghel (John Christian), German. *Landscapes.* 1751-1824.

KLERCK (Henry de), Flemish. *History*. 1570-1629. It is said that he painted the figures in some of the landscapes of John Breughel.

KLINGSTADT (Claude Gustavus), a Swedish painter, called in his time the *Raffaello of the Snuff-boxes*, practised chiefly in France. *Gallant subjects*. 1657-1734.

Klocker, or **Klockner** (David), German. *History*. *Portraits*. *Landscapes*. 1629-1698.

Klomp (Albert), Dutch. *Animals*. Painted from 1602 to 1622.

Kluyt (Peter Thierry), Dutch. A scholar of Mireveldt. *Portraits*.

Knaption (George), English. Scholar of Richardson. *Portraits*. 1698-1778.

KNELLER (Sir Godfrey), an eminent German painter, born at Lübeck in 1648, studied under Rembrandt and Ferd. Bol, then travelled in Italy, where he became successively the pupil of Carlo Maratti and Cav. Bernini. He next came to England and soon had a large practice as a *portrait* painter. Knighted by King William, he was made a baronet by George I., and died in 1723, aged 75. He painted no less than ten sovereigns, the celebrated beauties of Hampton Court, and innumerable persons of distinction.

Kneller (John Zachary), the brother of the preceding. Painted *architecture* in oil and fresco. 1635-1702.

Kniep (Christopher Henry), German. *Portraits*. 1748-1825.

Knip (Nicolaus Friedrich), German. *Landscapes*. *Fruit and flowers* of very small size. 1742-1809.

Knipbergen (N.), Dutch. *Landscapes*. Imitator of P. Brill.

Knufer, or **Knupfer** (Nicholas), German. *History*. *Battles*. 1603-1660.

Kobell (Ferdinand), German. *Landscapes*. 1740-1799.

Kobell (William), the son of the preceding. *Landscapes*. *Rural subjects*

and *water pieces* in the style of Wouwerman. B. in 1766.

Kobell (Franz), a younger brother of Ferdinand K. Painted some *landscapes*, but is best known for his charming as well as numerous *pen-drawings*. 1749-1822.

Kobell (Hendrick), Dutch. *Landscapes*. *Marines*. 1751-1782.

Kobell (Jan), the son of the preceding. *Landscapes with cattle*. 1782-1814.

Kobell (Jan), junior, of the same family. Painted *landscapes and cattle* with great reputation. 1800-1838.

Koeberger (Wenceslaus), Flemish. *History*. 1554-1634.

Koeck, or **Coeck** (Peter), Dutch. *History*. *Portraits*. 1500-1550.

Koeckoeck (Jan Herman), Dutch. *Marines*. 1778-1844.

Koedyk (Nicholas), Dutch. *Interiors*. B. 1681.

Koella (John), Swiss. *History*. *Portraits*. 1740-1778.

KOENE (Isaac), Dutch. Scholar and very successful imitator of Jac. Ruysdael. *Landscapes*. *Waterfalls*. The figures are frequently inserted by Barent Gaal. 1650-1713.

Koenraat, Dutch. *Flower pieces*. 1678-1747.

Koets (Roelof), German. Scholar of Terburg. *Portraits*. 1655-1725.

Kok (Jan Matthew), Dutch. *Sea pieces*. *Landscapes*. *Views of Châteaux*. 1720-1771.

Koninck (David de), Flemish. Scholar of J. Fyt. *Birds*. *Animals*. 1636-1687.

Koning (James), Dutch. Scholar of A. Vanderveelde. *Landscapes with cattle*. Small *historical subjects*. B. in 1650.

KONINGH (Philippe de), Dutch. Scholar of Rembrandt. *History*. Excellent *portraits*. *Landscapes*. 1619-1689.

Koogen (Leonard vander), Dutch. *History*. *Boors regaling*, in the style of Bega. 1610-1681.

Kouwenberg (Christian van), Dutch. *History*. 1604-1667.

Kouwenhoven (Jacob), Flemish. Scholar of Ommeganck. *Landscapes*. *Cattle*. D. 1825.

Kraus (Melchior), German. Scholar of Greuze. *Landscapes*. B. 1727.

Krause (Francis), German. *History*. *Portraits*. 1706-1754.

Kryns (Everard), Dutch. *History*. *Portraits*. 1568-1627.

Kulgelgen (Gerhard and Carl von), German. Twin brothers. Gerhard painted *history*, and Carl *landscapes*. 1772-1832.

Kunst (Cornelius), Dutch. *History*. 1493-1544.

Kupetzki (John), Bohemian. *Portraits*. 1667-1740.

Kusell (Matthew), German. *Portraits*. 1621-1682.

Kuyp. See Cuyt.

L

Laar. See *Laer*.

Labrador (Juan), Spanish. Scholar of Morales. *Flowers*. *Fruit*. *Still-life*. D. 1600.

Lacour (N.), French. *History*. 1746-1814.

Lacruz (Manuel de), Spanish. *History*. 1750-1792.

Laenen (Christopher Jan vander), Flemish. Scholar of Rubens. *Conversations*. 1570-1628.

LAER (Peter de), called *Bamboccio* by the Italians, from his subjects, an eminent Dutch painter, born at Laaren in 1613, visited Rome early, lived on terms of intimacy with Claude and N. Poussin, and was accustomed to study the remains of antiquity in company with those illustrious painters. He painted *fairs*, *rural festivals*, *farriers' shops*, *rural scenes*, &c., usually called *bambocciate* by the Italians. His works are well composed, correctly designed, full of life, richly coloured. After sixteen years spent in Italy, he returned to Holland, and died in 1674(?). His chief *imitators* and *copyists* were Michael Angelo Cerquozzi, Jacob Van der Does the elder, Bernard Graat, Th. Helmbrecker, Roland van Laer, John Miel, Domenico Olivieri, John Ossenbeck, and Peter Stoop.

Laer (Roland van), brother of the preceding, followed his style with success. 1610-1640.

Lafond (Charles Nicholas Raphael). French. *History*. Born 1774.

LAGRENÉE (Louis Jean François), an eminent French painter, and a scholar of Ch. Vanloo, born in 1724. Painted *history* and *portraits*. He died in 1805.

Lagrenée (Jean Jacques), brother and scholar of the preceding. Followed his style. D. 1821.

Laguerre (Louis), French. *History*. *Allegory*. 1663-1721.

Laguerre (John), French. *Architectural decorations*. D. 1748.

LAIRESSE (Gerard), an eminent Flemish painter, born in 1640, imitated N. Poussin in the device and composition of his subjects, but fell far short of his purity, elegance, and elevated conception. *Fabulous* and *religious history*. D. 1711.

Lairesse (Ernest), the elder brother of the preceding. *Animals*. *Hunting pieces*. D. 1675(?).

Lairesse (James and John), younger brothers of the same. *Fruit*. *Flowers*. *Bas-reliefs*.

Lambert (George), English. *Landscapes*. 1710-1765.

Lambert (Martin), French. Scholar of Beaubrun. *Portraits*. 1630-1699.

Lamberti (Bonaventura), Italian. Carpi. Scholar of C. Cignani. *History*. D. 1721.

Lambertini (Michele), an old Bo-lognese painter. *History*. About 1430.

Lame (Giulia), a Venetian painteress. *History.* About 1725.

Lana (Lodovico), Italian. Modena. Imitator of Guercino. *History.* 1597-1646.

Lancaster (Hugh), English. *Marine views.* D. 1850.

LANCE (George), a distinguished English painter, born in 1802, was a pupil of Haydon, and a student of the Royal Academy. He painted, with considerable merit and success, subjects of *still-life*, principally *fruit* and *flowers*, with accessories of plate and rich textures. There is an excellent picture by him in the National Gallery. D. 1864.

Lanchares (Antonio de), Spanish. *History.* 1586-1658.

Lancilotti (Francesco), Italian. Florence. *Fire and candlelight scenes.* About 1500.

LANCRET (Nicolas), a French painter of eminence, born in 1690, studied under A. Watteau, whose style he followed. *Conversation pieces and gallant subjects.* D. 1743.

Landi (Cav. Gasparo), Italian. Piacenza. *History.* 1756-1830.

Landon (Charles Paul), French. *History.* 1760-1828.

Landriani (Paolo Camillo), Italian. Milan. *History.* About 1600.

LANDSEER (Sir Edwin Henry, R.A.), an eminent English painter, born at London in 1802, belonged to a family of artists, and began as a boy sketching *animals*, and especially *dogs*. He entered at fourteen the school of the Royal Academy, and as early as 1817 exhibited 'The Heads of a Pointer Bitch and Puppy.' His reputation was already established about 1821-22 by several pictures of animals in which a current moral was happily combined with humour. It never ceased growing, and his life was a constant success up to 1851-52, when some falling off in his powers was discernible. A member of the Royal Academy from 1831, he was knighted

in 1850, and awarded the large gold medal at the Exposition Universelle in Paris, 1855. He died in 1873. The nation is fortunate in the number of his best paintings, which were bequeathed to it by the munificence of Mr. Sheepshanks, Mr. Vernon, and Mr. Jacob Bell.

Lane (John Bryant), British. *History.* Painted from 1808 to 1834.

Lane (Samuel), English. *Portraits.* 1780-1859.

Lane (Theodore), English. *Domestic and humorous subjects.* 1800-1828.

Landulfo (Pompeo), Italian. Naples. *History.* 1515-1590.

Lanetti (Antonio), Italian. Milan. *History.* About 1550.

LANFRANCO (Cav. Giovanni), an eminent Italian painter, born at Parma, 1581. Studied under Agostino Caracci, afterwards under Annibale, and assisted the latter in the works of the Farnese Palace. He followed rather closely Correggio, and painted a large number of excellent *religious* subjects. D. 1647.

Lange (Francesco), Italian. Turin. Imitator of Albano. D. 1756.

Lange (Johannes Remigius), Flemish. Scholar of Vandyck. *History.* About 1555.

Langendyck (Thierry), Dutch. *Battle pieces. Landscapes with horses.* 1748-1805.

Langendyck (John Anthony), son of the preceding. Followed his style. 1780-1818.

Langlois (Jerome Mathurin), French. Scholar of Vien. *History.* 1779-1838.

Lanini (Bernard), Italian. Vercelli. *History.* About 1552.

Lankrinck (Prosper Henry), German. *Landscapes in the style of S. Rosa.* 1628-1692.

Lantara (Simon), French. *Landscapes.* 1729-1778.

Laquy (Wilhem Joseph), Dutch.

Copies after G. Douw, P. Potter, Metz, &c. 1738-1798.

LARGILLIÈRE (Nicolas de), an eminent French painter, born at Paris in 1656, painted *history and portraits* with success. He died in 1746. *Imitators and copyists*:—*Meunier, Fans, Van Schuppen, and Milot.*

Laroon (Marcellus), Dutch. *Portraits. Conversations. History.* 1653-1705(?).

Larraga (Apollinario), Spanish. *History.* D. 1728.

Lastman (Peter), Dutch. *History.* 1581-1649.

LATOUR (Maurice Quentin de), an eminent French painter, born at St. Quentin in 1705, painted *portraits* in oil for some time, but soon relinquished oil painting for crayons or pastel, in which art he has been quite unequalled. He died in 1788.

Lauretti (Tommaso), called *Il Siciliano.* *History.* Scholar of S. del Piombo. About 1530.

Lauri (Baldassare), Flemish. *Landscapes.* Scholar of P. Brill. 1587-1641.

LAWRENCE (Sir Thomas, P.R.A.), an English painter of eminence, born at Bristol in 1769, studied under Hoare, a painter in crayons, and afterwards entered the school of the Royal Academy, where he was much encouraged by Reynolds. He soon began painting *portraits*, and the grace of his works, united with a handsome person and great courtesy of manners, attracted to him many sitters of all ranks. Elected in 1794 a member of the Royal Academy, he was knighted in 1815, and died in 1830. His design is graceful, his colouring clear and brilliant: he excelled in female portraits.

Lazzari (Donato), called *Bramante d'Urbino*, an eminent Italian architect, painted *history and portraits* in the style of Mantegna. 1450-1514.

Lazzari (Giov. Antonio), Italian. Venice. A copyist of Bassano. 1639-1713.

Lazzarini (Giov. Andrea), Italian. Bologna. *History.* 1730-1801.

Lazzarini (Gregorio), Italian. Venice. *History.* 1654-1740(?).

Lazzaroni (Giovanni Battista), Italian. Cremona. *Portraits.* 1626-1698.

Leal (Don Simon de), Spanish. *History.* 1610-1687.

Lebarbier (Jean Jacques François), French. *History. Landscapes.* 1738-1826.

Lebel (Charles Jacques), French. *History. Portraits.* About 1820.

Leblanc (Horace), French. *History. Portraits.* 17th century.

Lebrun (J. Baptiste, *Topino*), French. *History.* D. 1801.

LEBRUN (Maria-Louis-Elisabeth *Vigée*, R.A.), an eminent French paintress, born in 1755, studied under Joseph Vernet, copied much after Rubens, Rembrandt, and Greuze, and soon gained great reputation for portraits, semi-allegorical subjects and landscapes. She travelled during twenty years in Italy, Russia, Germany, and England, everywhere meeting with immense success; the result of her indefatigable exertions being no less than 662 *portraits*, 15 large *historical compositions*, and 200 *landscapes*. She died in 1842, aged 87 years.

Lecce, or **Leccio** (Matteo da), Italian. Rome. *History.* D. about 1600.

Lecchi (Antonio), Italian. Venice. *Flower pieces.* About 1663.

Leclerc (David), Swiss. Scholar of J. Vernet. *Portraits.* 1680-1746.

Ledesma (José de), Spanish. *History.* 1630-1670.

Leepe (John Anthony vander) Flemish. *Landscapes. Marines.* 1664-1720.

Leeuw (Gabriel vander), Dutch. *Landscapes with cattle.* 1643-1688.

Leeuw (Peter vander), Dutch. *Imi-*

tator of Vandevælde. A. 1644-1705.

Lefevre (Robert), French. *Portraits. History.* 1756-1831.

Legnani (Stefano), Italian. Milan. *History.* 1660-1715.

Legote (Pablo), Spanish. *History.* Living at Cadiz in 1662.

Leigh (James Mathews), English. *History.* 1808-1860.

Lejeune (Louis François), French. *Battles.* B. 1775.

Lelie (Adrian le), Flemish. *Portraits. History. Interiors.* 1755-1820.

Lelli (Giovanni Antonio), Italian. Rome. *History.* B. 1591.

Lelli (Ercole). Italian. Bologna. *History.* D. in 1766.

LELY (Sir Peter), an eminent German painter, born in Westphalia in 1617, studied under Peter Grebber, and painted at first *landscapes*. In 1641 he visited England, where Vandyck had died the year before, and from that time he devoted himself entirely to *portrait* painting in the style of Vandyck. He gained great reputation and encouragement, and for many years was the most eminent painter in England. During the civil wars he remained in favour with both Royalists and Republicans. His works are characterised by a beautiful colouring and graceful attitudes. Inferior to his great model in simplicity and elevation of design, he endeavoured to supply his want of taste with affectation in the airs of his heads, and a loose, capricious arrangement of the draperies. He died in 1680. All the portrait painters of his time have more or less copied his manner.

Lemaire (Jean), French. *Historical, architectural, and perspective subjects.* 1597-1659.

Lemaire (François), French. *Portraits.* 1627-1688.

Lembke (Johann Philip), German. *Battle pieces.* 1631-1721.

Lemens (Balthasar van), Flemish. *History.* 1637-1704.

Lendinara (Lorenzo Canozio da), Italian. Modena. *History.* D. 1477.

Lens (Andrew Cornelius), Flemish. *History.* 1739-1822.

Lens (Bernard), Flemish. *Miniatures.* Copies after Rubens and Vandyck. About 1730.

Lenzen (J. François), Flemish. Copies after Ommeganck. 1790-1840.

Leon (Don Simon de), Spanish. *History.* 1610-1687.

Leon (Felipe de), Spanish. *History.* D. 1728.

Leon (Christopher de), Spanish. *History. Portraits.* 1650-1729.

Leon, or **Leoni** (Carlo), Italian. Rimini. *History.* About 1700.

Leon, or **Leoni** (Girolamo da), Italian. Piacenza. *History.* About 1580.

Leonardo (Fra Augustin), Spanish. *History.* 1580-1640.

Leonardo (José), Spanish. *Battles.* 1616-1656.

Leonardoni (Francesco), Italian. *Portraits. History.* 1654-1711.

Leonbruno (Lorenzo), Italian. *History.* 1489-1537.

Leone (Arto), called *Coriario*. Italian. *History.* 1498-1564.

Leoni (Giovanni da), a scholar of Giulio Romano. 16th century.

Leoni (Luigi), called *Il Padovano*. Italian. *History.* 1531-1606.

Leoni (Cav. Ottavio), called *Il Padovanino*, the son of the preceding. *History.* 1574-1628.

Lepicié (Nicholas Bernard), French. *History. Portraits.* 1735-1784.

LESLIE (Charles Robert, R.A.), an eminent English painter, born at Clerkenwell in 1794, was a student to the Royal Academy: in 1813 he exhibited his first picture 'Murder,' with a quotation from Macbeth. In 1817 he visited Paris, Brussels, and Antwerp, and after enlarged study, he found the true bent of his genius in *humorous* comedy, and painted his 'Slender and Anne Page.' From that time he took always his subjects from

Shakspeare, Cervantes, Sterne, Goldsmith, with increasing success. In 1828 he was elected a member of the Royal Academy, and died in 1859. Leslie drew correctly, and with an innate sense of grace. His colouring is pleasing, his costume simple and appropriate. Beauty, elegance, and refinement, varied and full of character, or sparkling with sweet humour, were charmingly depicted by his pencil.

Lethière (Guillaume Guillon), French. *History*. 1760-1832.

Leur (Nicholas vander), Dutch. *History*. *Portraits*. 1667-1726.

Levo (Domenico), Italian. Verona. *Flower pieces*. About 1720.

LEYDEN (Lucas van), an old Dutch painter, born in 1494, studied under Cornelius Engelbrechtsen, afterwards entered into close friendship with Albert Dürer. He is allowed to have surpassed the latter in composition, though inferior to him in design. His colouring is fresh and clear, and his pencil is light, though his pictures are highly finished. *History*. *Landscapes*. *Portraits*. Died in 1533, aged thirty-nine. His most famous picture is 'The Last Judgment,' an immense composition in the Tower House at Leyden.

LEYSENS (Nicholas), Flemish. *History*. He frequently inserted the figures in the works of Boschaert, Verbruggen, and Hardime. 1661-1710.

Leyto (Andres), Spanish. *History*. *Perspective views*. About 1680.

Leyva (Fray Jacob de), Spanish. *History*. *Portraits*. 1580-1637.

Liano (Felipe), Spanish. *Small portraits*. 1575-1625.

Lianori (Pietro), Italian. Bologna. *History*. About 1435.

Liberal (Giorgio), Italian. Venice. *History*. About 1548.

Liberale (da Verona). *History*. Style of G. Bellini and A. Mantegna. D. 1536.

Liberale (Gentio), Italian. Udine. *Fish*. About 1568.

LIBERI (Cav. Pietro), an eminent Venetian painter, born in 1605, produced numerous and very unequal works. *History*, *capricci*, and *allegorical subjects*, *naked figures*, *portraits*, &c. D. 1687.

Liberi (Marco), the son and pupil of the preceding; imitated most closely his style. B. about 1650.

Libri (Girolamo da), Italian. Verona. *History*. B. 1474.

Licherie (Louis), French. *History*. 1642-1687.

LICINIO (Giovanni Antonio), called *Il Pordenone*, an eminent Italian painter, born in Friuli in 1484, was a fellow-student with Titian under Giovanni Bellini, according to some authors, and a pupil under Giorgione, according to other authorities. The latter opinion seems most probable, from the style of the artist. He was considered by his contemporaries almost equal in powers to Titian; although posterity has not endorsed the verdict, Pordenone is admitted to have been one of the greatest painters in the Venetian school at a period so prolific in excellent artists. To a grand character of design he added the rich and glowing colouring of Giorgione, with an admirable chiaro-oscuro. He was more successful in the robust and muscular delineations of men than in the delicacy and softness of female forms, on which account his frescoes are preferable to his oil paintings. He died in 1540. Among his numerous imitators and copyists, Pomponio Amalteo, Francesco Beccaruzzi, Gio. Maria Calderari, Bernardino Licinio da Pordenone, Giulio Licinio da Pordenone, and Gio. Antonio Licinio da Pordenone were the most conspicuous.

Licinio (Bernardino) da Pordenone, a relative of the preceding. *History*. *Portraits*.

Licinio (Giulio) da Pordenone,

another relative. *History. Portraits.* 1520-1561.

Licinio (Gio. Antonio) da Pordenone, the younger, a brother of the preceding artist. *History.* D. in 1576.

Liemaeker (Nicholas), called *the Rose*. Flemish. *History. Portraits.* 1575-1647.

Liender (Peter van), Flemish. *Landscapes. Views of cities.* 1727-1797.

Lierre (Joseph van), Flemish. *History.* 1530-1583.

Lievens (John), Dutch. *History. Portraits.* 1607-1663.

Ligario (Giov. Pietro), Italian. Sondrio. *History.* 1686-1748.

Lightfoot (William), English. *Landscapes. Perspective views.* D. about 1671.

Ligozzi (Jacopo), Italian. Verona. *History.* 1543-1627.

Limborgh (Henry van), Dutch. *Small historical pictures and portraits.* 1675-1758.

Lin (Hans van), Dutch. *Battles. Hunting pieces.* About 1650.

LINGELBACH (John), an eminent painter of the Dutch school, was born at Frankfort-on-the Main in 1625. It is not recorded under whom he learned the art, but he travelled early in France and Italy, and in 1650 he returned to Amsterdam with his portfolio filled with studies. His works soon gained him great reputation, and they have never ceased to be held in high estimation. They represent generally *fairs, mountebanks, markets, landscapes* with ruins and animals, *seaports* and *quarries*, with spirited figures, *naval engagements*. He was often employed by Wynants and Ruysdael to decorate their landscapes with figures and animals. D. 1687. Some of his landscapes seem to be imitated and even copied from K. du Jardin.

Linschooten (Adrian van), Dutch. *History.* 1590-1678.

Linsen (John), Flemish. *Marines.* 17th century.

Lint (Peter van), Flemish. *History. Portraits.* B. in 1609.

Lint (Henry van), called *Studio*, son of the preceding. *Landscapes. Views.* About 1675.

Linthorst (J.), Dutch. *Fruit and flower pieces.* 1755-1815.

Linton (William), English. *Landscapes. Architectural views.* About 1799-1876.

Lione (Andrea di), Italian. Naples. *Battle pieces.* 1596-1675.

Liotard (John Stephen), called *the Turk*. Swiss. *Miniatures.* 1702-1790(?).

Lippi (Giacomo), Italian. Bologna. *History.* School of the Caracci.

LIPPI (Fra Filippo), an old Florentine painter, born about 1400, was a Carmelite novice, when the works of Masaccio inspired him with such ardour that he set himself to copying them, threw off the habit, and devoted himself entirely to the profession of painting. He soon became an excellent artist, and must be accounted among the greatest masters, from the time of Masaccio to that of Raffaele. His colouring was excellent, and peculiarly his own; his tints very clear, but delicate, and often subdued by a purplish hue; his design noble and graceful; his draperies charmingly diversified. *Religious history.* D. at Spoleto in 1469.

LIPPI (Filippino) was the natural son of Fra Filippo Lippi, born at Florence in 1460. According to Vasari, he was a disciple of Sandro Botticelli, who had studied with his father. *History*, decorated with grotesques, trophies, &c., copied from the models of antiquity. D. 1505.

Lippi (Lorenzo), Italian. Florence. *History.* 1606-1664.

LIS, or **LYS** (Jan van der), an eminent German painter, born in 1570, painted excellent *historical works*, conspicuous for their correct design, fine

expression, lively and natural colouring. D. at Venice in 1629.

Lis, or **Lys** (Jan vander), Dutch. Scholar of C. Poelemburg. *History. Landscapes. Conversations.* 1600-1657.

Litterini (Agostino), Italian. Venice. *History.* B. 1642.

Liverseege (Henry), English. *Fancy subjects.* 1803-1832.

Llorente (Don Bernardo), Spanish. *Portraits. History.* 1685-1757.

Lloyd (Mary), an English paintress of eminence. *Flowers.* D. 1819.

Locatelli. See *Lucatelli.*

Lodi (Carlo), Italian. Bologna. *Landscapes.* Scholar of Poussin. 1701-1765.

Lodi (Ermenegildo), Italian. Cremona. *History.* About 1616.

Lofvers (Peter), German. *Marines.* 1710-1788.

Lofvers (Henry), the son of the preceding. *Marines. Fruit. Flowers.* 1739-1805.

Loir (Nicolas), French. *History* in the style of Poussin. 1624-1679.

Loli (Lorenzo), Italian. Bologna. *History.* Scholar of Guido. 1612-1691.

Lolmo (Giovanni Paolo), Italian. Bergamo. *History.* 16th century.

Lomazzo (Giovanni Paolo), Italian. Milan. *History.* 1538-1600.

Lombardi (Giovanni Domenico), Italian. Lucca. *History.* 1682-1752.

Lombardo (Biagio), Italian. Venice. *Landscapes.* About 1648.

Lombart (Lambert), Flemish. *History.* Scholar of J. de Mabuse. About 1500-1570(?).

Lomi (Alessandro), Italian. Florence. Scholar and imitator of C. Dolci. 1655-1702.

Lomi (Aurelio), Italian. Pisa. *History.* Scholar of Bronzino and Cigoli. D. 1622.

Lomi (Orazio), called *Gentileschi.* Italian. Pisa. *History.* B. 1563. Died in London 1647.

LOMI, (Artemisia), called *Genti-*

leschi, an Italian paintress, the daughter and disciple of the preceding, born at Rome in 1590, followed her father to England. *History. Portraits.* D. 1642.

Lomio (Baccio), Italian. Pisa. *History.* 16th century.

Londonio (Francesco), Italian. Milan. *Landscapes with herds of cattle.* 1723-1783.

Longe (Uberto la), Flemish. *History.* D. 1709.

Longhi (Giuseppe), Italian. Monza. *History.* 1766-1831.

Longhi (Luca), Italian. Ravenna. *History.* About 1580.

Longhi (Francesco), the son and scholar of the preceding. *History.* About 1575.

Longhi (Barbara), a sister of the preceding. *History. Portraits.*

Longhi (Pietro), Italian. Venice. *Masks. Conversations. Landscapes.* 1702-1762.

Longhi (Alessandro), Italian. Venice. *History. Portraits.* 1733-1813.

Lonsdale (James), English. *Portraits.* 1777-1839.

Lonsing (Francis Joseph), Flemish. *History. Allegory.* 1743-1799.

Loo (Peter van), Flemish. *Landscapes. Fruit. Flowers.* 1731-1784.

Loon (Peter van), Flemish. *Architectural pieces.* About 1600.

Loon (Theodore van), Flemish. Scholar of C. Maratti. *History.* 1630-1678.

Loon (van), Dutch. *Birds. Fruit. Flowers.* 1727-1787.

Lopez (José), Spanish. *History.* Scholar of Murillo. About 1670.

Lopez (Pedro), Spanish. *History.* Scholar of *El Greco.* 17th century.

Lopez (Gaspero), called *Da Fioni.* Italian. Naples. *Landscapes. Flowers.* D. 1732.

Lorenzetti (Ambrogio), Italian. Siena. *Scriptural history.* 1257-1340.

Lorenzi (Francesco), Italian. Venice. Scholar of Tiepolo. *History.* 1719-1783.

Lorenzini (Fra Giovanni Antonio), Italian. Bologna. *History*. 1665-1740.

Lorenzino (da Venezia), a scholar of Titian. *History*. *Portraits*.

Lorenzo (Don), called *Camaldolese*. Italian. Florence. Scholar of T. Gaddi. 14th century.

Lorme (A. de), Dutch. *Interiors of churches*. (*Figures* by Terburg.) About 1660.

LORRAINE (Claude) [the English name for *Claude Gellée, le Lorrain*], an illustrious French painter, born in the diocese of Toul, Lorraine, in 1600, was instructed by his brother, an obscure engraver, in the first elements of drawing. He afterwards went to Rome and studied with great assiduity the world of art before him. Accidentally seeing at one of the public fairs some of the splendid architectural views of Godfrey Waal, which had been sent from Naples for sale, these works so won his admiration that he set out for Naples in order to place himself under the tuition of that master. It is presumed that he remained in Waal's studio about two years; there he acquired that knowledge of architectural painting and that science of perspective which he subsequently used to such advantage in his *landscape scenery*. He afterwards returned to Rome, and placed himself under the instruction of Agostino Tassi, a reputable landscape painter. A pilgrimage to Loretto, a tour through Italy and the Tyrol, a visit to his native place and to the town of Nantes, are then recorded in his life. At last he settled definitively at Rome in 1627, and soon found abundant employment from Cardinal Bentivoglio and Pope Urban VIII. In a few years his fame extended to every part of Europe and he received from the most distinguished persons more commissions than his ability could supply. Claude did not attain the proud position of the first landscape painter of modern times by his genius alone, but he united with it wonderful energy and

perseverance in the study of Nature as well as works of art. He searched for true principles by an incessant examination of effects of life, usually sketching in the open fields, where he frequently continued from sunrise till the dusk of evening. His skies are warm and full of lustre; his distances admirable; his colouring exquisite, and his tints have a sweetness and variety quite unequalled. Palaces, temples, and other noble edifices, generally enrich his landscape; and some event from sacred or profane history, poetry or romance, which accords with the style of the buildings, always enlivens the scenery. The figures painted by the master are rather indifferent; he used jocosely to say that he 'sold his landscapes and gave his figures into the bargain.' Sometimes, however, he employed Filippo Lauri, Courtois, or Jan Miel to execute them. Claude was accustomed to preserve in a book drawings of the different subjects he painted. He left at his death, in 1682, six of these registers, which he called *Libri di Verità*. His genuine works are set down at the number of more than 400; they are nevertheless exceedingly valuable and command enormous prices. England is said to be richer in Claudes than all the rest of Europe together. For that very reason there are probably in this country more copies and spurious imitations of the master than anywhere. Among his ablest *imitators and copyists*, *Angeluccio*, John *Asselyn*, Francesco Maria *Borzone*, Pierre and Bernard *Patel*, Hermann *Swanevelt*, *Walliut* the elder and the younger, Domenico *Romani*, *Zeeman*, *Mauperché*, *Buonamici*, and *Salvi* (Sassoferrato) are recorded.

Loschi (Jacopo), Italian. Parma. *History*. About 1470.

Loten (John), Swiss. *Landscapes*. Died in London, 1681.

Loth, or **Loti** (Cav. Giovanni Carlo), German. *History*. 1632-1698.

Loth, or **Loti** (Onofrio), Italian. Naples. *Fish and shells with flowers.* D. 1717.

Loto, or **Loti** (Bartolomeo), Italian. Bologna. *History* in the style of the Caracci. About 1622.

Lotti (Cosmo), Italian. Florence. *History.* About 1625.

LOTTO (Lorenzo), an eminent Italian painter, born at Bergamo, about 1490, studied under G. Bellini, but afterwards followed the style of Leonardo da Vinci. *History.* D. 1560.

Lotyn (John), Flemish. *Flowers.* 15th century.

LOUTHERBOURG (Philip James de, R.A.), an eminent landscape painter, born at Strasburg, about 1730, studied under Carle Vanloo and probably also under Casanova. He soon became popular for *battles, hunting and sea pieces*, and for landscapes in the manner of Berghem. In 1771 he went to England, and was elected in 1782 a member of the Royal Academy. Died at Chiswick in 1812. His works, which were in his time more praised than they deserved, are now considered of little value; moreover, they have been so closely imitated that their genuineness is almost always doubtful.

Luca (Santo), Italian. Florence. *Religious subjects.* 11th century.

Luca di Tomi, an old painter of Siena. *Religious subjects.* About 1367.

Lucas (John), English. *Portraits.* 1807-1874.

Lucass (Peter Francis), Flemish. *Landscapes with figures. Portraits.* 1606-1654.

Lucatelli, or **Locatelli** (Pietro), Italian. Rome. *History.* 1660-1741.

LUCATELLI (Andrea), a landscape painter of eminence, born at Rome in 1540, excelled in painting *architectural views* with figures. D. 1602.

Lucca (Deodato da), Italian. *History.* About 1288.

Lucena (Don Diego de), Spanish. Scholar of Velasquez. *History. Portraits.* D. 1650.

LUINI (Bernardino), an eminent Italian painter, born in the Milanese, about 1480, was probably a pupil of Leonardo da Vinci; at all events it is impossible for one artist to approach nearer to the style of another than Luini did to that of Vinci. *Religious history* in fresco and in oil. Living in 1530.

Luini (Aurelio), the son of the preceding. *History.* 1530-1593.

Luini (Evangelista), another son. *History.*

Luini (Giulio Cesare), Italian. Milan. *History.* About 1550.

Luini (Tommaso), called *Il Caravaggino*. Rome. *History.* About 1625.

Lundens (Gerrit), Dutch. *Interiors. Boors.* About 1660.

Lunghi (Antonio), Italian. Bologna. *History.* 1685-1737.

Lusurier (Catherine), a French paintress. Scholar of Drouais. *Portraits.* D. 1781.

Luti (Cav. Benedetto), Italian. Florence. *History.* 1666-1724.

Luzio (Romano), Italian. Rome. *History.* Scholar of P. del Vaga.

Lys. See *Lis*.

M

Maan, or **Mann** (Cornelius), Dutch. *Portraits.* 1621-1706.

Maas. See *Maes*.

Maat. See *Blankhof*.

MABUSE (John Gossaert), called *John de*, an excellent Flemish painter, born at Maubeuge, Hainault, about 1490. Very little is known of this

extraordinary artist, whose design surpasses so much his contemporaries of the Flemish school. It is certain, however, that he went to Italy when very young, gained there great improvement, and was the first among the Flemish masters who treated *historical* and *allegorical* subjects according to strict rules of art, and introduced the nude into his compositions. His colouring is fresh and clear; his works are as neatly finished as the productions of Mieris or Douw. It is believed that he died about 1532.

Macchi (Florio), Italian. Scholar of the Caracci. *History*. About 1620.

Macchietti (Girolamo), Italian. Florence. *History*. B. 1535.

Macerata (Giuseppino da), Italian. Scholar of the Caracci. *History*. About 1630.

Macelli (Rolando), Italian. Genoa. *History*. *Portraits*. 1664-1728.

Macheren (Philip van), Dutch. *Marines*. 17th century.

Machy (Pierre Antoine de), French. *Architectural views*. 1722-1807.

MACLISE (Daniel, R.A.), a British painter of eminence, born at Cork, 1806, studied and practised first in his native town, went in 1827 to London, where he entered the schools of the Royal Academy, and in 1829 exhibited his 'Malvolio affecting the Count.' For some time he devoted his energies to *portrait* painting. In 1834, however, he exhibited his great work, 'The Chivalric Vow of the Ladies and the Peacock,' and afterwards his pictures were for the most part subjects taken from 'Gil Blas,' the 'Vicar of Wakefield,' and Shakspeare. At the competition for the great decorative works of the Palace of Westminster in 1846, he was selected by the Commissioners, and received commissions for two *historical* frescoes. Died 1870.

Macrino (d'Alba), Italian. Turin. *History*. About 1508.

Maddersteg (Michael), Dutch.

Scholar of Backhuysen. *Sea pieces*. D. 1709.

Maderno (da Como), Italian. *Interiors of kitchens*. *Flowers*. About 1700.

Madiona (Antonio), Italian. Syracuse. *History*. 1650-1719.

Madonnina (Francesco), Italian. Modena. *History*. About 1550.

Maes, or **Maas** (Arnold), Dutch. Scholar and imitator of D. Teniers. 1620-1664.

Maes, or **Maas** (Dirk), Dutch. Imitator of Mommers and Huchtenburg. 1656-1715.

MAES, or **MAAS** (Nicholas), an eminent Dutch painter, born at Dort in 1632, studied under Rembrandt, and attained great excellence in *portraits* and *interiors* painting. Some of his works so closely approach his master, that it is extremely difficult to discover a difference. His cabinet pictures are very rare (probably no more than eighty), and obtain very high prices when they appear in the market. He died in 1693.

Maes, or **Maas** (Godfrey), Flemish. An imitator of Rubens. *History*. 1660-1722.

Maffei (Francesco), Italian. Vicenza. Imitator of Veronese. *History*. D. 1660.

Maffei (Jacopo), Italian. Venice. *Marines*. About 1663.

Magagnolo (Francesco), Italian. Modena. *History*. About 1500.

Maganza (Giov. Bat.), the elder, Italian. Vicenza. School of Titian. *Portraits*. D. 1589.

Maganza (Alessandro), the son of the preceding. Imitator of Zelotti and Veronese. D. 1630.

Maganza (Giov. Bat.), the younger, the son of the preceding. *History*. 1577-1617.

Magatti (Pietro), Italian. Varese. *History*. About 1770.

Maggi (Giovanni), Italian. Rome. *Landscapes*. *Architectural views*. About 1600.

Maggi (Pietro), Italian. Milan. Imitator of F. Abbiati. About 1700.

Maggieri (Cesar), Italian. Urbino. Imitator of Barocci. D. 1629.

Maggieri (Basilio), Italian. Urbino. *Portraits*. About 1600.

Maggiotto (Domenico), Italian. Venice. Imitator of G. B. Piazzetta. *History*. D. 1794.

Magistris (Simone de), Italian. Caldarola. *History*. About 1585.

Magnani (Cristoforo), Italian. Pizzighettone. *History*. D. 1580.

Magnasco (Alessandro), Italian. Genoa. School of F. Abbiati. *Familiar and public scenes*. D. 1747.

Mahne (Wilhem), Dutch. *Portraits*. 1517-1569.

Maia (Giovanni Stefano), Italian. Naples. *Portraits*. 1672-1747.

Mainardi (Andrea), called *Chia-veghino*. Italian. Cremona. *History*. About 1600.

Mainardi (Marc' Antonio), the nephew of the preceding. *History*. About 1623.

Mainero (Giov. Battista), Italian. Genoa. *History*. *Portraits*. 1610-1657.

Mair (—), German. *Insects, butterflies, serpents, &c.*, in the manner of Otho Marcellis. 18th century.

Maire-Poussin (Pierre le), French. *Architectural views*. 1597-1659.

Majoli, or **Majola** (Clemente), Italian. Ferrara. Scholar of P. da Cortona. B. about 1640.

Major (Isaac), German. Scholar of R. Savery. B. about 1576.

Malagavazzo (Coriolano), Italian. Cremona. An assistant of B. Campi. About 1585.

Malinconico (Andrea), Italian. Naples. *History*. B. about 1600.

Malo (Vincent), Flemish. A scholar of Rubens and Teniers the elder. *Landscapes. Battles. Humorous subjects*. *History*. 1625-1670.

Malombra (Pietro), Italian.

Venice. Imitator of Palma. *History. Portraits. Architectural views*. D. 1618.

Malosso. See *Trotti*.

Malpiedi (Domenico), Italian. Rome. Scholar of F. Barocci. *History*. Living in 1596.

Malpiedi (Francesco), Italian. S. Ginesio. *History*. About 1580.

Maltese (Francesco), Italian. *Fruit, caskets, jewels, and musical instruments*. About 1650.

Manaigo (Silvestro), Italian. Venice. *History*. B. about 1680.

Manchetti (Michele), Italian. Genoa. *History*. B. about 1550.

Mancini (Annibale), Italian. Turin. *History*. About 1610.

Mancini (Francesco), Italian. Bologna. Scholar of C. Cignani. *History*. D. 1758.

Mandyn (John), Dutch. *Drolls. Incantations. Conflagrations. Rocky landscapes*. B. about 1450.

Manenti (Vincenzo), Italian. Rome. Scholar of Domenichino. *History*. 1600-1674.

Manetti (Rutilio), Italian. Siena. Scholar of M. A. da Caravaggio. *History*. 1571-1637.

Manetti (Domenico), Italian. Siena. *History*. About 1600.

MANFREDI (Bartolomeo), Italian. Mantua. Scholar of M. A. da Caravaggio. *Soldiers. Peasants. Banditti. Fortune-tellers*. 1580-1617.

Manglard (Adrien), French. *Landscapes. Sea pieces*. 1696-1761.

Mann (Cornelius). See *Maan*.

Mannini (Gaetano), Italian. Milan. *History*. 1730-1790.

Mannini (Giac. Antonio), Italian. Bologna. *Perspective. Architectural views*. 1646-1732.

Mannozi (Giovanni), Italian. Florence. Scholar of M. Roselli. *History*. 1590-1636.

Mannozi (Giovanni Garzia), the son of the preceding. *History*. B. about 1620.

Manrique (Miguel), Flemish. Scholar of Rubens. About 1650.

Mans (F. H.), Dutch. *Views of towns; village, coast, and winter scenes.* About 1677.

Mansueti (Giovanni), Italian. Trevigi. *History.* About 1500.

MANTEGNA (Cav. Andrea), an eminent Italian master, born near Padua in 1430 or 1431, studied under Squarcione, and after having painted his first work, the celebrated *altar-piece* in the church of St. Sofia at Padua, married the daughter of Jacopo Bellini. The latter relationship had no doubt an influence upon his style. Mantegna, after a short residence at Venice, settled at Mantua, where he soon acquired an immense reputation. There is in his works an union of colouring, a delicacy of pencilling, and a peculiar grace that mark the last stage of the art towards the perfection which it acquired from Leonardo da Vinci. He died in 1506.

One of his masterpieces was the 'Triumph of Julius Cæsar,' now in the National Gallery. Lanzi says a multitude of pictures in the style of the *quattro-centisti* are falsely attributed to Mantegna. At all events, that may be said of the works of his acknowledged *scholars and imitators*, Giovanni Francesco Carotto, Francesco Mantegna, Carlo del Mantegna, Francesco Monsignori, Angelo Padova, Lauro Padovano, Bernardo Parentino, and Giovanni Speranza.

Mantegna (Francesco), son and imitator of the preceding, himself an excellent artist.

Mantegna (Carlo del), a Lombard, was a favourite pupil of Andrea Mantegna, and imitated his style most successfully.

Mantouano (Rinaldo), Italian. Scholar of Giulio Romano. *History.* 16th century.

Manuel (Nicolas), Swiss. Scholar of Titian. *History.* 1484-1530.

Manzini (Raimondo), Italian.

Bologna. *Fruit. Flowers. Birds.* 1668-1744.

Manzoni (Ridolfo), Italian. Castelfranco. *History. Flowers. Birds.* 1675-1743.

Manzoni (Faenza). *Altar-pieces* at Faenza. Died about 1625.

Manzuoli (Maso), called *di San Riano*. Italian. Florence. *History.* 1536-1575.

Maracci (Giovanni), Italian. Lucca. Scholar and imitator of P. da Cortona. *History.* D. 1704.

MARATTI (Cav. Carlo), an eminent Italian painter, born at Ancona in 1625, studied at Rome under Andrea Sacchi, and made of the works of Raffaele his chief models. At the commencement of his career he confined himself to painting *Holy Families* and *Madonnas*; afterwards he painted some large compositions, but he had always a predilection for cabinet and altar-pieces. During his lifetime he was considered one of the first artists in Europe; he established the most popular school of his age, and made numerous excellent pupils. He died in 1713. Among his *imitators and copyists* the following were the most conspicuous: *Calandrucci* (Giacinto and Domenico), *Albertoni*, Antonio *Balestra*, *Chiari* (Giuseppe and Tommaso), Fr. *Conti*, Placido *Celi*, Miguel *Danus*, Agost. *Masucci*, Paolo *Melchiori*, Odam, *Oddi*, *Nardini*, *Passeri*, Pietro de' *Pietri*, *Pozzi*, Th. van *Loon*, *Ricci* (Natale and Ubaldo), Lodovico *Trasi*, and Girolamo *Troppa*.

Marca (della), Italian. Montenuovo or Perugia. *History.* B. about 1532.

Marca (Lattanzio), Italian. Perugia. *History.* About 1550.

Marcel (N.), German. *Fruit. Flowers. Still-life.* 1628-1683.

MARCELLIS (Otho), Dutch. *Insects, serpents, &c.*, finished with extraordinary care. 1613-1673. His works are much sought after, and

command rather high prices. *Imitators and copyists* :—*Mair*, *Verhulst*, and *Withoos*.

March (Estéban), Spanish. *History. Battle pieces*. D. 1660.

March (Miguel), the son and scholar of the preceding. *History*. 1633–1670.

Marchelli (Rolando), Italian. Genoa. Scholar of C. Maratti. 1664–1751.

Marchesi (Girolamo da Cotignola), Italian. Scholar of Fr. Francia. *Portraits. History*. D. about 1540.

Marchesi (Giuseppe), called *Il Sansone*, Italian. Bologna. *History*. 1699–1771.

Marchesini (Alessandro), Italian. Verona. Scholar of C. Cignani. *History*. 1664–1738.

Marchetti (Marco) da Faenza. *History* in fresco and in oil. D. 1588.

Marchi (Gius. Fil. Liberati), Italian. An assistant of Sir Joshua Reynolds. D. 1808.

Marchioni (La), a paintress of Rovigo. *Flowers*. About 1700.

Marchis (Alessio de), Italian. Naples. *Landscapes. Seaports. Conflagrations*. 1710–1742.

Marcilla (Guglielmo da), painted at Arezzo. *Religious subjects* in fresco. D. 1537.

Marcola (Marco), Italian. Verona. *History*. 1728–1790.

Marconi (Marco), Italian. Como. *History* in the style of Giorgione. About 1500.

Marconi (Rocco), Italian. Treviso. Scholar of G. Bellini. *History*. About 1505.

Marcucci (Agostino), Italian. Siena. Scholar of the Caracci. *History*. B. about 1570.

Mareni (Giov. Antonio), Italian. Turin. *History*. About 1680.

Marescalco (Pietro), called *lo Spada*, Italian. Feltre. *History*. About 1551.

Marescotti (Bartolomeo), Italian. Bologna. Scholar of Guido. *History*. D. 1630.

MARGARITONE, d'Arezzo, an old Italian master, born in 1198, was a disciple and an imitator of the Greeks. He painted on a canvas extended on panel, and covered with a ground of gypsum, and formed diadems or other ornaments of plaster, giving them relief by gilding and burnishing. *Religious subjects*. He died in 1289.

Mari (Alessandro), Italian. Turin. *History. Capricci*. Copies after the old masters. D. 1707.

Maria (Cav. Ercole), Italian. Bologna. Scholar of Guido. *History*. D. 1640.

Maria (Francesco di), Italian. Naples. Scholar of Domenichino. *History. Portraits*. D. 1690.

Mariani (Camillo), Italian. Vicenza. *History*. 1565–1611.

Mariani (Domenico), Italian. Milan. *History*. 17th century.

Mariani (Gioseffo), the son and scholar of the preceding. *History*.

Mariani (Gio. Maria), Italian. Ascoli. *History*. About 1650.

Marienhof (A—), Dutch. A copyist of the works of Rubens. D. about 1712.

Marieschi (Michele), Italian. Venice. *Architectural views*. D. 1743.

Marieschi (Jacopo), son of the preceding. Imitator of Canaletti. 1711–1794.

Marigny (Michel), French. Scholar of Gros. *History*. 1797–1829.

Marilhat (Prosper), French. *Eastern scenes*. 1811–1844.

Marinari (Onorio), Italian. Florence. Scholar of C. Dolci. *History. Portraits*. 1627–1715.

Marinas (Henrique de las), Spanish. *Marines*. 1620–1680.

Marinelli (Girolamo), Italian. Assisi. *History*. About 1630.

Marinetti (Antonio), called *Il Chiozzotto*. Scholar of Piazzetta. 18th century.

Marini (Antonio), Italian. Padua. *Classical landscapes*. About 1700.

Marini (Benedetto), Italian. Urbino. *History*. About 1625.

Mario da Fiori. See *Nuzzi*.

Mariotti (Gio. Battista), Italian. Venice. Imitator of Balestra. D. about 1765.

Marlet (Jean Henri), French. *History. Fancy. Portraits*. B. 1771.

MARLOW (William), a distinguished English *landscape* painter, born in 1740, studied under Samuel Scott, and painted *British scenery*, usually views on the banks of the Thames, sometimes approaching the style of Wilson in his English subjects. He died in 1813.

Marmitta (Francesco), Italian. Parma. *History*. About 1500.

Marmocchi (Giovanna Cortesi), a Florentine paintress. *Miniatures*. 1670-1736.

Marmolega (Pedro de Villegon), Spanish. *History*. 1520-1599.

Marne (Jean Louis). See *De-marne*.

Maroli (Domenico), Italian. Messina. *History*. 1612-1674.

Marone (Jacopo), Italian. Genoa. *History*. About 1480.

Marot (François), French. *History*. 1667-1719.

Marquez (Estéban), Spanish. Imitator of Murillo. D. 1720.

Marquez (Joya Fernando), Spanish. *History. Portraits* in the style of Murillo. D. 1672.

Martelli (Lorenzo), Italian. Florence. An imitator of Salv. Rosa. *Landscapes*. 17th century.

Martin (David), British. *Portraits*. 1736-1798.

Martin (Jean Baptiste), French. *Views of sieges*. 1659-1735.

Martin (John), a distinguished

English painter, was a self-taught artist, and painted *history* and *landscapes*. The well-known 'Belshazzar's Feast' is considered his best work. 1789-1854.

Martin (Pierre Denis), the younger. French. *Huntings*. 18th century.

Martin (William), an English painter, was a pupil of Cipriani. He exhibited from 1775 to 1816 various classical works of *history*.

Martin (Jean Baptiste), French. Scholar of Vandermeulen. *Battles*. 1659-1735.

Martinelli (Giovanni), Italian. Florence. *History*. About 1650.

Martinelli (Lucca and Giulio), brothers, scholars of J. Bassano, and his imitators. 16th century.

Martinez (Ambrozio), Spanish. Scholar of A. Cano. *History*. 1630-1674.

Martinez (Sebastian), Spanish. *History. Portraits. Landscapes*. 1602-1667.

Martinez (Domingo), Spanish. *History*. End of 17th century.

Martinez (Gregorio), Spanish. *Landscapes. History*. End of 16th century.

Martinez (José), Spanish. *History*. 1612-1682.

Martinez (Tommaso), Spanish. Imitator of Murillo. End of 17th century.

Martinez (Don José Luzan), Spanish. *History. Portraits*. B. 1710.

Martinez (D. Bernardo), *del Baranco*. Spanish. *History. Portraits*. 1738-1791.

Martini (Giovanni), Italian. Udine. Scholar of G. Bellini. *History*. About 1510.

Martino (Marco San), Italian. Venice. *History. Landscapes*. About 1680.

Martinotti (Evangelista), Italian. Turin. *Landscapes* in the style of S. Rosa. 1634-1694.

Martis, or **Martini** (Ottaviano), Italian. Perugia. About 1425.

Martorana (Giovacchino), Italian. Palermo. *History*. About 1750.

Martoriello (Gaetano), Italian. Naples. *Landscapes* in the style of S. Rosa. 1670-1723.

Marucelli (Giovanni), Italian. Florence. *History*. 1586-1646.

Marullo (Giuseppe), Italian. Naples. *History*. 1620-1685.

Marzi (Ventura), Italian. Urbino. Scholar of F. Baroccio. *History*. About 1650.

Marziale (Marco), Italian. Venice. Scholar of G. Bellini. *History*. About 1495.

MASACCIO (Tommaso Guidi, called *Maso di San Giovanni* or), an illustrious Florentine painter, born about 1401, studied under Masolino da Panicale, and improved himself by drawing after the works of the excellent sculptors Ghiberti and Donatello. He learned perspective from Filippo Brunelleschi, and afterwards went to Rome to study the antique. But he considered painting the art of representing Nature truthfully, by the aid of design and colouring, and therefore made Nature his constant study. His earlier performances retain much of the dryness and stiffness that prevailed before his time. Soon, however, he showed the beauty which arises from a proper and agreeable choice of attitudes and motions, and the grandeur which arises from a greater boldness and freedom of execution, and a better chiaro-oscuro than had before him been practised. He certainly deserves the highest place among the early masters of the Florentine school who explored the untrod paths of art. Buonarroti, Leonardo da Vinci, Perugino, even Raffaele formed their tastes and improved their arts by studying the works of this great painter. Among his masterpieces, 'The Expulsion of Adam and Eve,'

the 'Tribute Money,' and 'St. Peter Baptizing,' in the Church of S. M. del Carmine, Florence, are the principal. He died young, at the age of only twenty-six, according to some writers, though it is difficult to believe that he could have gone through the difficulties of the art, executed so much, and acquired such distinction, at that early age.

Mascagni (Donato), called *Fra Arsenio*. Italian. Florence. Scholar of J. Ligozzi. *History*. D. 1636.

Mascall (Edward), English. *Portraits*. About 1630.

Mascherino (Ottaviano), Italian. Bologna. *History*. B. 1572.

Masini (Giuseppe), Italian. Florence. *History*. About 1638.

Masolino. See *Panicale*.

Massari (Lucio), Italian. Bologna. Scholar of the Caracci. *History*. 1569-1633.

Massaro (Niccolo), Italian. Naples. Scholar of S. Rosa. *Landscapes*. D. 1704.

Massarotti (Angelo), Italian. Cremona. *History*. 1655-1723.

Massei (Girolamo), Italian. Lucca. *History*. 16th century.

Masseus (Otho). See *Marcellis*.

Massi (Antonio), Italian. Bologna. *History*. About 1580.

Massone (Giovanni), Italian. Alessandria. *History*. About 1490.

Mastroleo (Giuseppe), Italian. Naples. Scholar of P. de Matteis. *History*. B. about 1744.

Mastuzzo (Marzio), Italian. Naples. Scholar of S. Rosa. *Landscapes*. *Battle pieces*.

Masucci (Agostino), Italian. Rome. Scholar of C. Maratti. *History*. *Portraits*. 1691-1758.

Masucci (Lorenzo), the son and scholar of the preceding, followed his art.

Mathias (Gabriel), English. *Familiar subjects*. About 1725-1804.

Mathyssens (Abraham), Flem-

ish. *History. Landscapes.* 1570–1619.

Maton (B—), Dutch, a copyist of G. Douw and W. Mieris. *Candle-light pieces.*

MATSYS, or **METSYS** (Quintin), an eminent old Flemish master, born at Antwerp about 1450, is said to have been bred up to the trade of blacksmith, in which he was unusually clever, and to have only taken rather late to painting; he was probably a self-taught artist, and possessed uncommon talent and genius. Had he enjoyed the advantages of travel in Italy to study the antique and the works of the great masters, he would have become one of the most distinguished painters of the Flemish School. His manner was peculiar, and unlike that of any other master; his pictures strongly coloured and highly finished, though somewhat hard and dry. One of his most considerable works is an *altar-piece* in the cathedral of Antwerp; one of his favourite subjects, '*Two Misers*,' or bankers weighing gold.

Matsys (John), the son or brother of the preceding artist, was his ablest imitator and copyist.

Matteis (Paolo de'), Italian. Naples. Was the most celebrated scholar of Giordano. *History. Portraits.* 1662–1728.

Mattioli (Girolamo), Italian. Bologna. Scholar of the Caracci. *History.* About 1577.

Maturino (—), Italian. Florence. One of the favourite scholars of Raffaele, and his assistant when he painted the loggia of the Vatican. *History. Ornaments.* 1490–1538.

Mayer (Constance), a French paintress. Scholar of Prud'hon. *History. Fancy portraits.* She painted from 1800 to 1821.

Mayno (Juan Baptista), Spanish. *History.* 1569–1649.

Mazo (Don Juan Bapt.), Spanish.

Scholar of Velasquez. *History. Landscapes. Portraits.* 1620–1670.

Mazza (Domiano), Italian. Padua. Scholar of Titian. *History.* 16th century.

Mazzanti (Cav. Lodovico), Italian. Orvieto. *History.* 1674–1766.

Mazzolini (Lodovico) di Ferrara. Scholar of L. Costa. *History.* 1481–1530.

Mazzoni (Cesare), Italian. Bologna. Scholar of Giuseppe dal Sole. *History.* 1678–1763.

Mazzoni (Giulio), Italian. Piacenza. Scholar of Daniele da Volterra. *History.* About 1560.

MAZZUOLI (Francesco), called *Il Parmiggiano*, an eminent Italian painter, born at Parma in 1503, was instructed by his uncles, two obscure artists, and surrounded in his native city by the admirable works of Correggio, made them his model at the age of nineteen. He set out for Rome, where he diligently studied the works of the best masters, especially of Raffaele and Giulio Romano, and formed a style that was pronounced original. The prevalent character in which he shone was grace of manner, a grace which won for him at Rome the most flattering of eulogies, that 'the spirit of Raffaele had passed into Parmiggiano.' There is now great contrariety of opinions as to his merits: it is, however, generally admitted that he had a truly fine and admirable genius, that his invention was ready, his design learned, though at times somewhat mannered, and that he had a peculiar talent in giving beauty, elegance, sweetness, and grace to his figures; his colouring was excellent (some have called it enchanting), and he was a perfect master of chiaro-oscuro: in fact, an accomplished painter with a bent to mannerism. He died young in 1540. *Imitators and copyists*:—Pomponeo Amidano, Giac. Bertoja, Franc. Borgani, Girolamo and Alessandro Mazzuoli.

Mazzuoli (Girolamo), the cousin, scholar, and imitator of the preceding. *History*. D. about 1590.

Mazzuoli (Alessandro), the son and scholar of the preceding. *History*. Painted about 1580.

Mazzuoli (Giuseppe), called Il Bastaruolo. Ferrara. Scholar of Dosso Dossi. *History*. 1525-1589.

MECHELN, or **MECKENEN** (Israel von), father and son, two old German masters, about whom and whose works there has been a great deal of disquisition, nor is the matter yet settled. They are supposed to have lived at Cologne from 1424 to 1523, and to have painted several excellent pictures, especially the celebrated 'Passion' of Cologne.

Meda (Giuseppe), Italian. Milan. *History*. About 1590.

Medici (Pietro), a member of the illustrious house of the Medici. Scholar of Lod. Cardi. Florence. *History*. 1586-1648.

Medina (Sir John Baptist), Flemish. *History*. *Landscapes*. *Portraits*. 1660-1711.

Meele (Matthew), Dutch. Scholar of Peter Lely. *Portraits*. 1664-1724.

Meer (Gerard vander), Dutch. *Landscapes*. *Domestic scenes*. 1450-1512.

Meer (John vander), the elder, Dutch. *Landscapes*. *Sea pieces*. 1627-1691.

MEER (John vander), called *de Jonge*, or the younger, the son of the preceding. *Landscapes with cattle* in the style of N. Berghem. 1655-1688.

Meer (John vander), Dutch. *History*. *Portraits*. 1650-1711.

MEER (John vander), of Delft, a pre-eminent Dutch master of the 17th century, about whom little certain is known. His merit has been brought to light only some twenty years ago. Up to that time, he was commonly mentioned as a follower of

Metzu and Pieter de Hooghe, his name having been erased from all his principal works, in order to ascribe them to those masters. In fact, he must be ranked among the greatest of the Dutch school. Most probably he studied under Rembrandt about 1654, at the same time as Nicholas Maas, Pieter de Hooghe and Metzu. His subjects were the same as theirs, usually *conversations* and *domestic scenes*, *women working* at a window, &c. He painted also *landscapes* and *views of cities*. His style presents a striking resemblance with the manner of his supposed fellow-scholars, but at the same time a peculiar, characteristic, and now unmistakable quality of colouring. The works of Vander Meer of Delft have lately immensely increased in value. In April 1877 a small picture by him, representing a Dutch lady opening a window, was sold in London at a public sale for 390 guineas. *Imitators and copyists*: — *Achterveldt*, *Coedyck*, *Hendricks*, *Vinkeles*.

Meert (Peter), Flemish. *Portraits* in the style of Vandyck. About 1630.

Mehus, or **Meus** (Livio), Flemish. Scholar of P. da Cortona. *History*. *Portraits*. 1630-1691.

Mei (Bernardino), Italian. Siena. *History*. About 1640.

Meire (Gerard vander), Flemish. Scholar of the Van Eycks. *History*. About 1450.

Meire (Jan vander), a brother of the preceding. *History*. About 1460.

Meissonier (Justus Aurelius), Italian. Turin. *Portraits*. 1695-1750.

Melchiori (Giov. Paolo), Italian. Rome. Scholar of C. Maratti. *History*. *Portraits*. 1664-1721.

Melchiori (da Castelfranco), Italian. Venice. *History*. D. 1686.

Melder (Gerard), Dutch. Imitator of Rosalba, Rottenhamer, and Vander Werf. D. 1740.

Melissi (Agostino), Italian. Florence. *History*. 1658-1738.

Melone (Altbello), Italian. Cremona. *History*. About 1505.

Meloni (Marco), Italian. Carpi. *History* in the style of the Caracci. About 1537.

MELOZZO (da Forlì), one of the fathers of Italian painting, living about 1475, was probably a scholar of Piero della Francesca. His style resembles, in point of taste, that of Andrea Mantegna and the Paduan school more than any other. *Religious subjects*.

Melzi (Francesco, Il Conte). A scholar and imitator of Leon. da Vinci. *History*. About 1550.

Memmi (Simone), Italian. Siena. *Religious subjects*. B. about 1285.

Memmi (Lippo), the relative and scholar of the preceding. *Religious subjects*. Living in 1361.

Mena (Felipe Gil de), Spanish. *Portraits*. 1600-1674.

Menageot (Fr. Guillaume), French. *History*. 1744-1816.

Menarola (Cristoforo), Italian. Vicenza. *History*. About 1727.

Menendez (Michael Hyacinth), Spanish. *History*. B. 1679.

Menendez (Franc. Antonio), Spanish. *History*. *Marines*. B. 1682.

Mengozi (Girolamo Colonna), Italian. Ferrara. *Ornaments*. *Architecture*. 1688-1766.

MENGES (Cav. Antonio Raffaele), an eminent German painter, born in 1728, studied chiefly the works of Raffaele, lived at Rome and Madrid, where he painted excellent *historical compositions*, and was also distinguished as a writer upon art. B. 1779.

Mengucci (Domenico), Italian. Pesaro. *Landscapes* in the style of Donducci. About 1660.

Mengucci (Giov. Francesco), Italian. Pesaro. Scholar of Lanfranco. *History*.

Menheere (Cornelius Laurens), Dutch. *Marines*. About 1730.

Menini (Lorenzo), Italian. Bologna. Scholar of Fr. Gessi. *History*. About 1625.

Menjaud (—), French. *History*. *Portraits*. D. 1831.

Menton (Francis), Dutch. Scholar of Fr. Floris. *History*. *Portraits*. 1550-1615.

Menzani (Filippo), Italian. Bologna. Imitator of Albano. About 1660.

Mera (Pietro), Flemish. *History* in the Venetian style. About 1600.

Merano (Giov. Bat.), Italian. Genoa. *History*. *Portraits*. 1632-1698.

Merano (Francesco), Italian. Genoa. *History*. 1619-1657.

Mercati (Giovanni Bat.), Italian. Florence. Imitator of P. da Cortona. *History*. About 1625.

Merian (Matthew), Swiss. *History*. *Portraits*. B. 1621.

Merian (Maria Sybilla), the sister of the preceding, born at Frankfort in 1647, studied under A. Mignon, and painted with great truth *fruit*, *flowers*, and *insects*, especially butterflies. D. 1717.

Mérimeé (J. J.), French. *History*. D. 1836.

Merli (Gio. Ant.), Italian. Novara. *Portraits*. About 1488.

Merz (James), Swiss. *History*. *Portraits*. 1783-1807.

Mesa (Alonzo de), Spanish. Scholar of A. Cano. *History*. 1628-1668.

Mesa (Juan de), Spanish. *History*. About 1605.

MESSINA (Antonello da), an old Italian master, born at Messina about 1426(?), was the first to practise oil painting in Italy. It is believed that after having studied under Masaccio, he happened to see at Naples some oil painting by John van Eyck, and was inspired by the beauty of the colouring with so strong a desire to be-

come possessed of the secret, that he set out for Bruges and learned it from the master. Lanzi says that after Antonello returned to Venice from Flanders, he concealed the discovery from every one except Domenico Veneziano, who is known to have availed himself of it for many years both at Venice and elsewhere. He painted *history* and *portraits*. His works display a correct taste, united to a most delicate command of the pencil. He died probably after 1490.

Messina (Pino da), a scholar and imitator of the preceding.

Messina (Salvo da), a nephew of Antonello, was a follower of Raffaele. *History. Portraits.* About 1511.

Messina (Padre Feliciano da), a Capuchin monk, and a scholar of Guido. *History.* B. 1610.

METZU, or **METSU** (Gabriel), an eminent Dutch painter, born at Leyden in 1615, made the works of G. Terburg his model, equalled him in the silky softness of his pencil, and perhaps surpassed him in elegance and correctness of design. His pictures represent *domestic scenes, conversations, ladies at their toilet, or playing musical instruments; sick persons attended by the doctor; chemists in their laboratories; painters' shops and drawing schools; still-life and market scenes*, with women selling fish, game, fowls, fruit, vegetables, &c. He evidently studied carefully the works of Douw and Mieris; less minute in detail, and less laboured in his finishing than those excellent masters, he excels them in lightness and spirit of touch, and in chasteness and harmony of colouring. For the correct and noble drawing of his heads and hands he has, not improperly, been compared to Vandyck. His genuine works, numbering no more than 175 to 200, are exceedingly esteemed, and command the highest prices. He died probably in 1669.

Among his numerous *imitators and copyists*, John van Geel, W. Odekerden, and Jacob Achtervelt were the most successful; next come Renier de la Haye, Engel Sam, Ludolph Coclers, Van Muscher, and Adrian vander Burg.

Meucci (Vincenzio), Italian. Florence. *History.* 1694-1766.

MEULEN (Anthony Francis vander), an eminent Flemish painter, born at Brussels in 1634, studied under Peter Snayers, and soon surpassed his master in *battle pieces*. Some of his works having attracted the attention of Ch. Lebrun, at that time arbiter of art in the French capital, he was appointed painter in ordinary to Louis XIV., and attended him in most of his campaigns, designing on the spot the *sieges, battles, encampments, and marching* of the royal armies. His numerous and by no means indifferent works are for the most part at Versailles. D. 1690.

Meulen (Peter vander), the brother and scholar of the preceding. Painted *battle and hunting pieces* in the same style.

Meusnier (Philippe), French. *Perspective and architectural views.* D. 1734.

Meyer (Felix), Swiss. *Landscapes. Views in Switzerland.* 1653-1713.

Meyer, or **Meyerle** (Fr. Anthony), German. *History. Domestic scenes.* 1710-1782.

Meyer (Hendrick), Dutch. *Landscapes.* 1737-1793.

Meyering (Albert), Dutch. *Landscapes.* 1644-1714.

Meyers (Jeremiah), German. *Miniatures.* 1728-1789.

Meynier (Charles), French. *History.* 1768-1832.

Meysens (John), Flemish. *History. Portraits.* 1612-1666.

Michallon (Achille), French. *History. Landscapes.* 1796-1822.

Michau (Theobald), Dutch. *Landscapes. Merrymakings.* 1676-1755.

Michele (Parrasio), Italian. Venice. Scholar of Veronese. *History*. About 1659.

Michelini (Gio. Bat.), Italian. Florence. Scholar of Guido. *History*. About 1650.

Miel (Cav. John), called *Giovanni delle Vite*. Flemish. Scholar of Seghers, Vandyck, and A. Sacchi. *History*. *Bambocciate*. *Hunting pieces*. *Allegory*. 1599–1664.

Mierhop (Francis van Cuyck de), Flemish. *Still-life* in the style of F. Snyders. D. 1701.

MIERIS (Franz), the elder, one of the most eminent of the Dutch painters, born at Leyden in 1635. Studied under Gerard Douw, who called him 'the prince of his disciples.' He painted usually the same subjects as his master, though on a larger scale, viz., *portraits*, *conversations*, *merciers' shops*, *persons playing on musical instruments*, *chemists in their laboratories*, *patients attended by the doctor*, &c. His characteristic qualities are a conspicuous sweetness of colouring, a neat and delicate touch, a correct drawing, united to the transparency so admirable in the works of his master; the latter perhaps excelled him only in the extraordinary finishing of his pictures. Mieris the elder died in 1681. His genuine works, which number no more than 175 to 200, are exceedingly scarce and command enormous prices. They have been immensely imitated and copied. See *Mieris* (William).

Mieris (John), the eldest son of the preceding, born in 1660, was instructed by his father. He painted *history* and *portraits* as large as life. D. 1690.

MIERIS (William), called the younger, the second son of Franz Mieris, was born in 1662. He studied under his father, whose style he adopted, being his only really successful imitator; so much so that some of his best works are indiscernible from

those of his father. After the death of the latter, he was induced by the fame of Gerard Lairese to aim at a more elevated style, and to attempt painting *historical* and *mythological subjects* and also *landscapes*. But this attempt was not favourable to his reputation, and to-day, as well as in his lifetime, his *domestic subjects* alone are held in high estimation. They are said to number about 200. Other *imitators and copyists* of Franz Mieris the elder:—Abraham *Vander Eyck*, B. *Maton*, Franz *Mieris* the younger, Wilhem *Muys*, Jerome *Vander My*, and Philip *Vandyck*.

Mieris (Franz), the younger, the son of the preceding, born in 1689. Was instructed by his father, and likewise followed the style of his grandfather, but with comparatively little success.

Miers (—), Dutch. *Landscapes with figures and cottages*. D. in London, 1763.

Migliara (Giovanni), Italian. Milan. *Interiors of edifices*. 1785–1837.

Miglionico (Andrea), Italian. Naples. Scholar of L. Giordano. *History*. D. 1710.

MIGNARD (Nicolas), an eminent French painter, born in 1608. Studied at Fontainebleau the works of Parmiggiano, travelled in Italy and settled at Avignon. He was called Mignard of Avignon to distinguish him from his brother, Pierre Mignard, called the Roman. *History*. *Portraits*. D. 1668.

MIGNARD (Pierre), the brother of the preceding, an eminent French painter, was born in 1610; he studied under Simon Vouet, then proceeded to Rome, where he resided twenty-two years diligently studying the works of Raffaele and Annibale Carracci. On returning at last to France, he was appointed painter to Louis XIV., and painted numerous excellent *portraits* and *historical works*, namely the great cupola in the Val de Grâce.

D. 1695. *Imitators and copyists*:—his sons Pierre and Paul *Mignard*, Nicolas *Fouché* and *Sorlay*.

MIGNON, or **Minjohn** (Abraham), an eminent German painter, born at Frankfort, in 1639, studied under Jacob Murel, a *flower* painter, and afterwards under David de Heem. He painted the same subjects with considerable merit, and his works have never ceased to be held in high estimation. Among his *imitators and copyists* John *Moortel*, Ernest *Sturven*, and N. *Verandael* were the most conspicuous.

Mikker (John), Dutch. *Landscapes with cottages. Parks with residences.* About 1650.

Milani (Giulio Cesare), Italian. Bologna. Scholar of Il Torre. *History.* 1621–1678.

Milani (Aureliano), the nephew of the preceding. Imitator of the *Caracci.* *History.* 1675–1749.

Milani (Gioseffo Maria), Italian. Pisa. Style of P. de Cortona. *History.* B. 1678.

Milano (Andrea), Italian. Milan. *History.* About 1495.

Milano (Francesco da), Italian. Venice. Style of Titian. *History.* About 1540.

Milbert (Jacques Gerard), French. *Landscapes.* 1766–1840.

Milé (Francis or Francisque), French. *Heroic landscapes* in the style of Poussin. 1644–1680.

Milocco (Antonio), Italian. Turin. Style of Cav. C. Beaumont. *History. Allegory.* About 1730.

Minderhout (Hendrick), Flemish. *Marines. Seaports.* 1637–1696.

Minga (Andrea del), Italian. Florence. *History.* About 1560.

Mingot (Teodosio), Spanish. *History.* D. 1590.

Mini (Antonio), Italian. Florence. Scholar of Buonarroti. 16th century.

Miniati (Bartolomeo), Italian. Florence. Scholar of Il Rosso. 16th century.

Minnebroer (Franz), Flemish. *History.* About 1540.

Minozzi (Bernardo), Italian. Bologna. *Landscapes.* 1699–1769.

Minzocchi (Francesco), Italian. Forli. Scholar of Pordenone. *History.* 1513–1574.

Minzocchi (Paolo and Sebastiano), sons and scholars of the preceding. *History.*

Mio (Giovanni di), Italian. Venice. *History.* About 1356.

Miradoro (Luigi), called *Il Genovesino.* Italian. Cremona. *History.* About 1651.

Mirandola (Domenico), Italian. Bologna. *History.* D. 1612.

Mirbel (Lisinka Rue, afterwards Madame de), French. *Miniature portraits.* 1796–1849.

Mireti (Girolamo), Italian. Padua. *History.* About 1430.

MIREVELT (Michael Jansen), an eminent Dutch painter, born in 1568, studied under Blocklandt, and painted an incredible number of *portraits* (Houbraken says 5,000, and others swell it to 10,000). His works are, nevertheless, finely drawn and full of expression. D. 1641. *Imitators and copyists*:—Paul *Morcelse*, Th. *Kluyt*, J. *van Nas*, and Peter *Mirevelt*.

MIREVELT (Peter), the son and scholar of the preceding. Painted *portraits* exactly in the same style. 1596–1632.

Mirou (Anthony), Flemish. *Landscapes. History.* About 1640.

Miruoli (Girolamo), Italian. Parma. Scholar of Pel. Tibaldi. *History.* About 1570.

Misciroli (Tommaso), Italian. Faenza. *History.* 1636–1699.

Mitelli (Agostino), Italian. Bologna. *History in fresco.* 1609–1660.

Mitelli (Giuseppe Maria), the son of the preceding. Scholar of Fl. Torre. *History.* D. 1718.

Mocetto (Girolamo), Italian. Verona. Scholar of G. Bellini. *History.* D. about 1500.

Modena (Barnaba da), an old Italian master. *Religious subjects*. About 1357.

MODENA (Pellegrino Munari, called da), one of the ablest scholars and assistants of Raffaele. *History*. D. 1523.

Modena (Niccoletto da), Italian. Modena. *Perspective. Architecture*. About 1510.

Modena, or Mutina (Tommaso), an old Modenese master. *Religious subjects*. About 1350.

Modigliani (Francesco), Italian. Forlì. Scholar of Pontormo. *History*. About 1600.

Modonino (Gio. Battista), Italian. Modena. *Perspective. Architecture*. D. 1656.

Moelart (Jacob), Dutch. Scholar of N. Maas. *Portraits. History*. D. 1727.

Mohedano (Antonio), Spanish. *History* in fresco. 1561-1625.

MOINE, or MOYNE (François le), an eminent French painter, born in 1688. *History. Allegory* in fresco and in oil. *Portraits*. Died 1737. His 'Apotheosis of Hercules' at Versailles is the largest fresco in the world.

Moine, or Moyne (Jean le), French. *History. Portraits*. 1635-1713.

Moine (Pierre Antoine le), French. *Flowers. Fruit*. 1605-1665.

Mol (Jan Baptist van), Dutch. Imitator of Rembrandt. 17th century.

Mol (Peter van), Flemish. Scholar of Rubens. *History*. D. 1650.

MOLA (P. Francesco), an eminent Italian painter, born at Lugano in 1612, painted excellent *historical* works, but is still more esteemed for his *landscapes*. His scenery is generally solemn and sublime, his touch firm and free, his colouring vigorous and glowing. It is said that the figures were sometimes painted by Albano. Died 1668.

Mola (Giov. Bat.), probably a brother of the preceding. Scholar of Albano. *Landscapes. History*. D. 1661.

Molenaer (Cornelius), Flemish. *Landscapes*. B. 1540.

MOLENAER, MOLINAER, or MOLENAAR (John, Nicholas Mense, and Jan Miense). Dutch painters of the 17th century. Were probably of the same family, and painted *drolls and merrymakings*, ingeniously composed and well coloured, in the style of Adrian van Ostade, though greatly inferior to him in expression. Nicholas Molinaer painted also *landscapes* in the manner of Ostade.

Molinari (Gio. Bat.), Italian. Venice. *History*. B. 1636.

Molinari (Antonio), son of the preceding. *History*. About 1720.

Molinari (Giovanni), Italian. Savigliano. Scholar of Beaumont. *History. Portraits*. 1721-1793.

Molitor (Martin von), German. *Landscapes*. 1759-1812.

Molyn (Peter), the elder, Flemish. *Landscapes*. B. about 1600.

MOLYN (Peter), the younger, called by the Italians *Il Tempesta*, an eminent Flemish painter, the son of the preceding, was born in 1637. He studied under his father, then under Fr. Snyders, whom he imitated for some time. But he changed soon his subjects for *sea pieces*, especially sea-storms, which acquired for him, as he travelled in Italy, the name of *Tempesta*. His compositions of this class are executed with wonderful truth. He settled at Rome, where his commissions became so numerous that he called in the assistance of a young Roman artist, who in consequence was nicknamed *Tempestino*, whose sister became the wife of Molyn. He painted also *landscapes* with *battles* and *skirmishes*, was sixteen years in prison at Genoa, under strong suspicion of having murdered his wife, and died in 1699 or 1701. Among his *imitators and copyists*, Scipione Cignaroli, *Il Montagna*, and *Il Tempestino* are the most conspicuous.

Mombasilio (Cavaliere), Italian. Turin. *Portraits*. About 1675.

Mombelli (Luca), Italian. Brescia. Scholar of A. Bonvicino. *History*. About 1553.

Mommers (Hendrick), Dutch. *Italian markets. Hunting scenes. Landscapes* (generally with an ass). *Seaports*, in the style of Weeninix. 1623-1697.

MOMPER, or **MOMPERT** (Joos or Jodocus), an eminent Flemish painter, born in 1580, painted *mountainous landscapes*, frequently decorated with figures by the elder Teniers, Francks, and John Breughel. D. 1638.

Monna, or **Monna** (Domenico), Italian. Ferrara. Scholar of G. Mazzuoli. *History*. 1550-1602.

Monaldi, Italian. Rome. Scholar of Lucatelli. *Landscapes*. About 1700.

Monamy (Peter), British. *Marines*. 1670-1749.

Monanni (Monanno), Florence. Scholar of C. Allori. *History*. About 1652.

Mondini (Fulgenzio), Italian. Bologna. Scholar of Guercino. *History*. D. 1664.

Moneri (Giovanni), Italian. Acqui. Scholar of Romanello. *History*. D. 1714.

Moni (Louis de), Dutch. Imitator of G. Douw. 1698-1771.

Monnicks, or **Monnix**, Dutch. *Public scenes*, with classical edifices. D. 1686.

MONNOYER (Jean Baptiste), called *Baptiste*, an eminent French painter, born at Lille in 1635, painted *fruit and flowers* with considerable merit, and was employed in the royal palaces at Versailles, Trianon, Marly, Meudon. He resided for twenty years in England, where he found also high patronage, especially at Hampton Court, Windsor, and Kensington. His pictures are not so exquisitely finished as those of Van Huysum,

Rachel Ruysch, and Mignon, but his composition and colouring are in bolder style. D. 1699. Among his *imitators and copyists*, J. B. Blain and Anthony Monnoyer are noticed.

Monnoyer (Anthony), called *Young Baptiste*, the son and scholar of the preceding, followed his style with success.

Monosilio (Salvatore), Italian. Messina. Scholar of S. Conca. *History*. B. about 1700.

Monsiau (Nicolas André), French. *History*. 1754-1837.

Monsignori (Francesco), Italian. Verona. Scholar of A. Mantegna. *History*. 1455-1519.

Monsignori (Fra Girolamo), a brother of the preceding. *History*. D. 1520.

Montagna (Bartolomeo), Italian. Vicenza. Scholar of A. Mantegna. *History*. About 1475.

Montagna (Benedetto), a brother of the preceding. *History* in the style of G. Bellini. About 1520.

Montagna (Mario Tullio), Italian. Rome. Scholar of F. Zuccaro. 17th century.

Montagna (Il), probably Dutch. *Sea views*. D. 1660.

Montagnana (Jacopo), Italian. Padua. *History*. About 1495.

Montanini (Pietro), Italian. Perugia. Scholar of S. Rosa. 1619-1689.

Monte (Giovanni da), Italian. Cremona. Scholar of Titian. About 1580.

Montelaticci (Francesco), Italian. Scholar of G. Bellini. D. 1661.

Montemezzano (Francesco), Italian. Verona. Scholar of P. Veronese. *History*. D. 1600.

Monten (Dietrich), German. *Battle pieces*. B. 1799.

Montero (de Roxas, Juan de), Spanish. *History* in the style of Caravaggio. 1613-1683.

Montero (Don Lorenzo), Spanish. *Architecture. Landscapes. Fruit. Flowers*. (In distemper.) D. 1710.

Montevarchi (—), Italian. Scholar of P. Perugino.

Montfort. See *Blocklandt*.

Monti (Francesco), called *Il Bresciano delle Battaglie*. Scholar of Borgognone. *Battles*. D. 1712.

Monti (Francesco), called *Bolognese*. Scholar of Giovanni dal Sole. *History. Allegories*. D. 1768.

Monti (Eleonora), a daughter of the preceding. *History. Portraits*. B. 1727.

Monti (Giovanni Battista), Italian. Genoa. *History. Portraits*. 1610–1657.

Monti (Giacomo), Italian. Bologna. *Perspective and architecture*. 17th century.

Monticelli (Andrea), Italian. Bologna. *Still-life. Landscapes*. 1640–1716.

Monticelli (Michele Angelo), Italian. Bologna. *Landscapes. Battle pieces*. 1678–1749.

Montorfano (Giovanni Donato), Italian. Milan. *History*. 1440–1510.

Montpetit (Armand Vincent de), French. *Portraits*. B. 1713.

Monverde (Luca), Italian. Udine. *History*. D. 1522.

Monza (Nolfo da), Italian. Milan. Scholar of Bramante. About 1500.

Monza (Troso da), Italian. Milan. *History*. About 1444.

MOOR (Karel de), an eminent Dutch painter, born at Leyden, in 1656, studied successively under G. Douw, Abr. van Tempel, Franz Mieris and Schalcken. He painted *portraits, domestic subjects*, and a few *historical subjects*. One of his most capital performances is a large picture in the hall of magistrates at the Hague, representing the Burgomaster and Echevins in the year 1719. His works are always ingeniously composed and highly finished, his figures well designed, his colouring clear and transparent. Although he was mostly employed on large works, he often

Painted small pictures of history or conversations which are exceedingly valued. D. 1738.

Moore (Jacob or James), British. *Landscapes*. Died at Rome, 1795.

Moortel, or **Mortel** (John), Dutch. *Fruit. Flowers. Still-life*. Born 1650.

MORALÈS (Luis), called *El Divino*, an eminent Spanish painter, born in 1509, painted especially the *head of the Saviour* crowned with thorns. His works are of the most admirable and touching character, and are finished with exquisite care, without weakening the force or diminishing the expression. He painted generally on wood or copper. D. 1586.

Moran (Santiago), Spanish. *History. Landscapes*. B. 1640.

Morandi (Giovanni Maria), Italian. Florence. *History. Portraits*. 1622–1717.

Morandini (Francesco), called *Il Poppo*. Scholar of G. Vasari. *History*. B. 1544.

Morazone (Giacomo), Italian. Venice. *History*. About 1441.

Morazzone (Il), Italian. Milan. *History*. 1571–1627.

MORE, or **Moro** (Sir Anthony), an eminent Dutch painter, born at Utrecht in 1519, studied under Jan Schoorel, on leaving whom he went to Italy, and spent some time at Rome and Venice. On his return to Holland he painted *history*, but more especially *portraits*, and soon acquired the reputation of one of the ablest artists of his time. He was much employed at the courts of Spain and England, and acquired an ample fortune. His design is bold, his colouring rich, his chiaro-oscuro excellent, but there is something dry and hard in his manner. D. 1575(?). Among his followers and *imitators*, Michael Onate only was successful.

Moreelze (Paul), Dutch. *Imitator of Mirevelt. Portraits*. 1571–1638.

Morel (Jan Evert), Dutch. *Fruit. Flowers.* 1777-1808.

Morell (Nicholas), Flemish. *Fruit. Flowers. Vases. Bas-reliefs.* 1664-1732.

Morelli (Bartolomeo), called *Il Pianoro*. Scholar of Albano. *History.* 1629-1683.

Morelli (Francesco), Italian. Florence. *History.* About 1600.

Moreno (Fra Lorenzo), Italian. Genoa. *History.* About 1544.

Moretti (Cristoforo), Italian. Cremona. *History.* About 1460.

Moretto (Il). See *Bonvicino*.

Moretto (Gioseffo), Italian. Friuli. Scholar of P. Amalteo.

Morgenstern (Johann Ludwig Ernst), German. *Interiors of churches.* 1738-1819.

Morin (Jean), French. Scholar of Ph. de Champagne. *Portraits.* 1612-1666.

Morina (Giulio), Italian. Bologna. *History.* About 1600.

Morinello (Andrea), Italian. Genoa. *History.* About 1516.

Morland (Henry Robert), English. *Portraits. Domestic and candlelight scenes.* D. 1797.

MORLAND (George), an eminent English painter, the son of the preceding, was born in 1763. He possessed naturally extraordinary talents for painting, but unfortunately his mental and professional culture was neglected, and he sank early a victim to intemperance, as low as possible. He seldom or never produced a picture perfect, in all its parts, although those parts adapted to his knowledge and taste are sometimes excellent. His subjects are usually from low life, such as *pigsties, farmyards, landscapes*, with cattle and sheep, *fishermen* or *smugglers* on the sea-coast. Painting from hand to mouth, surrounded by a class of unprincipled men, who made a traffic of his art, the victim of chicanery and fraud, hunted by a host of creditors, and

always at hide and seek, his art was debased and degraded. So he wrought with extraordinary facility the most unequal pictures. It was a common practice of the fellows about him to get him in debt, shut him up in a room and thus compel him to paint for a guinea a picture which they could readily sell for thirty. Nevertheless, his works were in his lifetime so much admired and sought after that they were immensely *imitated*—sometimes with his consent and connivance. It is said that his brother Henry 'kept a regular manufacture of them.' D. 1804.

Moro (Giovanni Battista d'Angelo), Italian. Verona. *History.* B. about 1512.

Moro (Marco and Giulio), the sons of the preceding. *History.* About 1560.

Moro (Lorenzo del), Italian. Florence. *Fruit. Flowers. Animals.* About 1710.

Moroni (Domenico), Italian. Venice. *History.* 1430-1499.

Moroni (Francesco), the son and scholar of the preceding. *History.* 1474-1529.

MORONI (Giovanni Battista), Italian. Bergamo. The ablest and most successful pupil and follower of Bonvicino, called *Il Moretto*. He was an excellent colourist, but inferior to his instructor in invention and design, and in the graceful airs of the heads, which distinguished the productions of Il Moretto. *History. Portraits.* 1510-1578.

MORONI (Pietro), called *Bresciano*, the son of the preceding, studied under P. Veronese, and became one of the ablest artists of the Venetian school. *History.* D. about 1625.

Morosini (Francesco), Italian. Montepulcio. Scholar of O. Fidani. *History.* 17th century.

MORTIMER (John Hamilton), an eminent English painter, born in

1741, studied under Hudson, and painted historical works of considerable merit. He died in 1779, at the age of 38.

Morvillo (Silvestro), called *Il Bruno*. Italian. Naples. *History*. About 1580.

Moscatiello (Carlo), Italian. Naples. *Perspective*. 1655-1739.

Moser (Mary), a Swiss paintress. *Fruit. Flowers*. D. in London 1803.

Mosnier (Jean), French. *History*. 1600-1656.

Mostaert (John), Dutch. *History. Portraits*. 1499-1555.

Mostaert (Francis and Giles), twin brothers. Flemish. Painted jointly *landscapes* with figures. B. 1520.

Motta (Raffaello), Italian. Reggio. *History*. 1550-1578.

MOUCHERON (Frederick), called the Old, an eminent Flemish painter, born in 1633, studied under J. Asselyn and painted *landscapes* with considerable merit. He designed everything after nature. His pictures exhibit generally pleasant scenery, with waterfalls and ruins or other architectures, and are rather esteemed by amateurs. D. 1686.

MOUCHERON (Isaac), called the Young, the son and scholar of the preceding, was born in 1670. He travelled in Italy, and on returning to Amsterdam painted *landscapes* on a grand scale, in which the figures were usually inserted by N. Verkolie, de Witt and others. In the scenery as well as the style of his pictures he seems to have emulated the grand manner of Gaspar Poussin. D. 1744.

Mouchet (François Nicolas), French. Scholar of Greuze. 1750-1814.

Moya (Pedro de), Spanish. Scholar of Vandyck. *History. Portraits*. 1610-1666.

MOYAERT, or **MOOJAERT** (Nicholas), Dutch. An excellent copyist of Ælsheimer, Rembrandt and Lievens. B. about 1600.

Muccioli (Bartolomeo), Italian. Ferrara. *History*. 15th century.

Muccioli (Benedetto), the son of the preceding. Urbino. *History*. About 1492.

MUDO (El), an eminent Spanish painter, born at Logrono in 1526, was deaf and dumb; his real name was Juan Fernandez Navarette. He studied under an obscure painter, then visited Italy, and so thoroughly imbibed the manner and principles of colouring of Titian, that he was called, when he went back to his country, *the Spanish Titian*. *History. Portraits*. El Mudo's pictures are extremely scarce and little known, as they are for the most part almost inaccessible in the royal solitude of the Escorial. D. 1579.

Mugelio (Andrea del Castagno di), Italian. Venice. *History*. 1655-1726.

Mulinari (Giovanni Antonio), called *Il Caraccino*. Italian. Turin. *History*. D. about 1640.

Müller (William John), English. *Landscapes* with figures. *Genre*. His works are highly valued. 1812-1845.

MULREADY (William, R.A.), an eminent British painter, born in 1786, was a student at the Royal Academy. His early works were *landscapes*, but he soon found the true bent of his genius, and studying devotedly the Dutch masters he adopted, like his models, *domestic* and *familiar scenes*, which he treated with exquisite finish. He was conspicuous for the brilliant harmony of his colour and the extreme completeness of every part of his work. His pictures, indeed, exhibit the highest art applied to subjects that sometimes strike the beholder as scarcely worthy of the mental power and artistic resources lavished on them by the painter. Elected a member of the Royal Academy in 1816, he died in 1863. The National Gallery possesses, through the liberality of Mr. Sheepshanks and Mr. Vernon, sixteen of his finest pic-

tures and numerous excellent studies or drawings by him.

Munari (Giovanni), Italian. Modena. *History*. 15th century.

Munoz (Sebastian), Spanish. Scholar of C. Maratti. *History*. 1654-1690.

Munoz (Evarista), Spanish. *History*. 1671-1737.

Mura (Francesco di), Italian. Naples. Scholar of Fr. Solimena. *History*. 1696-1759.

Murano (da), a name given to several old Venetian masters, from the place of their birth.

Murano (Natalino da), Italian. Venice. Scholar of Titian. *History*. About 1558.

MURANT (Emanuel), Dutch. Scholar of P. Wouwerman. *Views of towns and villages*. His works are exceedingly valuable and scarce, owing to their extraordinary finish, in which particular he was only excelled by John van der Heyden. 1620-1700.

Muratori (Domenico Maria), Italian. Bologna. Scholar of Passignelli. *History*. 1662-1749.

Muratori Scannabecchi (Teresa), a Bolognese paintress. *History*. 1662-1708.

MURILLO (Bartolomé Estéban), an illustrious Spanish painter, born at Pilas, a small town near Seville, on the 1st of January, 1618, studied under Juan del Castillo. His first subjects were *rustic and beggar boys or girls*, in which he exhibited a faithful and accurate attention to nature, and a simplicity of character quite peculiar. His pictures of this first manner are vigorously coloured, but with the dark and heavy shadows of his master, and lack the tenderness and suavity that distinguish his later productions. The fame of Don Diego Velasquez, then at its zenith, soon inspired the young master with a desire to visit Madrid, and in 1642, he set out for the capital. On his arrival

he was admitted into the Velasquez Academy, and he spent three years under such favourable circumstances, continually studying the works of Titian, Rubens, and Vandyck. In 1645 he returned to Seville and resumed his practice with immense success. From that time his subjects were chiefly *religious* or *scriptural*. Few painters have a juster claim to originality of style than Murillo; all his works are distinguished by a close and lively imitation of nature. His pictures of the Virgin, saints, Magdalenes, &c., are stamped with a characteristic expression of the eye, damp and tender, and have a national peculiarity of countenance and costume which are very remarkable. There is little of the Academy or the ideal discernible in his design or his composition: it is a chaste and faithful representation of what he saw or conceived; truth and simplicity are never lost sight of; his colour is clear, sweet, and harmonious. Murillo died in Seville, 1682. His works command enormous prices. The National Gallery paid 4,000 guineas for a picture of the Holy Family, and the Louvre 24,000*l.* for the Soult 'Assumption'—the largest price ever paid for a picture.—Among his almost innumerable *imitators and copyists*, Don Pedro Nunez, Francisco Ochoa, Fr. Osorio, Lorenzo Quiros, José Rubira, and most of all Don Alonso de Tobar, the professed imitator, were the most successful. Next come Miguel de Aguila, Fr. Antolínez, Seb. Gomez, called *El Mulato* de Murillo, Juan Garzon, Felipe de Leon, Llorente, Juan Gutierrez, Estéban Marquez, Tommaso Martinez, Pineda Perez, &c. for the most part scholars of the master.

MURRAY (Thomas), an eminent British painter, born in 1666. Studied under John Riley, and painted *portraits* with considerable merit. D. 1724.

MUSSCHER (Michael van), an eminent Dutch painter, born in 1645, studied successively under A. Vander Tempel, G. Metz, and A. van Ostade, but followed the style of Fr. Mieris. *Conversations and portraits* on a small scale. D. 1705.

Musso (Nicolo), Italian. Casalmoferrato. Scholar of M. A. da Caravaggio. *History*. About 1618.

Mutii, or **Mucci** (Giovanni), Italian. Cento. Imitator of Guercino. *History*. About 1650.

Muys (William), Dutch. *Portraits*. *Family scenes* in the style of Mieris. 1712-1763.

Muys (Nicholas), son of the preceding. *Interiors*. 1740-1808.

Muziano (Girolamo), Italian. Brescia. *History* with excellent *Landscapes*. 1528-1592.

Muzio (Antonio), Italian. Verona. Scholar of E. Fiammingo. *History*. 1600-1648.

My (Jerome vander), Dutch. Scholar of W. Mieris. *Interiors*. *Portraits*. *History*. B. 1688.

Myin (Henry Arnold), Flemish. Scholar of Ommeganck. *Landscapes*. B. 1760.

Myn (George vander), Dutch. Imitator of Watteau. 1725-1763.

Myn (Hermann vander), Dutch. *History*. *Portraits*. Died at London 1741.

Myn (Agatha vander), a sister of the preceding. *Fruits*. *Flowers*.

Myn (Robert vander), a son of Her-

mann. *Portraits*. *Fruit*. *Flowers*. B. 1724.

Mytens (John). See *Meyssens*.

Mytens (Arnold), Flemish. *History*. 1541-1602.

Mytens (A.), Dutch. *History*. *Portraits*. About 1625.

MYTENS (Daniel), the elder, an eminent Dutch *portrait* painter, born at the Hague about 1590. Studied probably under Rubens; he went to England under King James, and was appointed Court painter by Charles I. in 1625. He continued in great reputation till the arrival of Vandyck, when he was completely eclipsed by the great master. Then (about 1630), he returned to the Hague. Some of his portraits are much in the style of Vandyck.

MYTENS (Daniel), the younger, the son and scholar of the preceding, was born at the Hague in 1636. He travelled in Italy, and formed an intimacy with C. Maratti, whose advice and instruction contributed much to his advancement. He acquired at Rome great reputation both as an *historical* and *portrait* painter. Returned to the Hague in 1664, where he continued practising his profession, and died in 1668.

MYTENS (Martin), an eminent Swedish painter, born at Stockholm. Travelled in England, France, Italy, and Austria, painting excellent *portraits* and a few *historical* works. D. 1755.

N

Nagli (Francesco), called *Il Centino*. Italian. Cento. Scholar of Guercino. *History*. Born about 1615.

Nageon (Jean), French. *History*. *Portraits*. 1757, living in 1831.

NAIN (Louis and Antoine le), brothers, two French painters, born about 1584. Wrought always in concert, and painted *interiors* of inns,

domestic *conversations*, assemblages of *peasantry*, with great simplicity, truth, and expression. They died only two days apart in 1648.

Nain (Mathieu le), the brother of the preceding. *Portraits*. 1593-1677.

Naiwinck (Herman), Dutch. *Landscapes* in the style of Waterloo. Born about 1620.

Naldini (Battista), Italian. Florence. Scholar of Pontormo and Bronzino. *History.* 1537-1590.

Nanni (Giacomo), Italian. Naples. Scholar of A. Belvidere. *Flowers. Still-life.*

Nanni (Girolamo), called *Il poco e buono*. Italian. Rome. *History.* About 1643.

Nannoccio (N.), Italian. Scholar of Andrea del Sarto. About 1550.

Napoli (Cesare di), Italian. Messina. Scholar of Pol. da Caravaggio. *History. Portraits.* About 1583.

Nappi (Francesco), Italian. Milan. *History.* 1573-1638.

Nardi (Angelo), Italian. Scholar of P. Veronese. *History.* Died at Madrid, 1660.

Nardini (D. Tommaso), Italian. Ascoli. Scholar of L. Trasi. *History.* 1658-1718.

Naselli (Francesco), Italian. Ferrara. *History* in the style of the Carracci and Guercino. About 1610.

Naselli (Alessandro), the son and scholar of the preceding. *History.*

Nasini (Cav. Giuseppe), Italian. Siena. Scholar of Cirro Ferri. *History.* 1664-1736.

Nasini (Cav. Apollonio), the son and scholar of the preceding. *History.* Died about 1754.

NASMYTH (Alexander), an eminent British *landscape* painter, born in 1758, was a pupil of Allan Ramsay, painted a few *portraits*, but soon devoted himself entirely to *landscape*. His favourite subjects were wild and mountainous views, usually designed from nature. D. 1840. His works have been immensely copied and imitated.

NASMYTH (Patrick), called the *English Hobbema*, the son of the preceding, born 1787, studied under his father, and painted *landscapes* from nature. In his art he imitated the Dutch school, painting lane scenes, hedgerows, village suburbs and commons. His manner has a tendency

to meanness, his foliage being often over detailed. D. 1831.

Nasocchio (Giuseppe), Italian. Bassano. Imitator of G. da Fabriano. *History.* About 1520.

Nason (Peter), Dutch. *Still-life. Portraits.* About 1670.

Natali (Carlo), called *Il Guardolino*. Italian. Cremona. Scholar of Guido. *History.* B. about 1590.

Natali (Giovanni Battista), the son of the preceding. Scholar of P. da Cortona. *History.* 1630-1700.

Natali (Giuseppe), Italian. Casalmaggiore. *Architectural views.* 1652-1722.

Natali (Francesco), the brother and scholar of the preceding. *Architectural views.* D. 1723.

Natali (Lorenzo and Gio. Bat.) were painters of the same family, in the same style.

NATOIRE (Charles), French. Scholar of François le Moine. *History. Allegories.* 1700-1777.

Nattier (Marc), French. *Portraits.* 1642-1705.

NATTIER (Jean Marc), the son and scholar of the preceding, born in 1685, attained great eminence in *portrait* painting, and died in 1766. His works are praised for tasteful composition, brilliant colouring, and freedom of pencil. Drouais was one of his followers and imitators.

Naudet (Th. Charles), French. *Landscapes.* 1774-1810.

Naudi (Angelo), Italian. Venice. Scholar and imitator of P. Veronese. 16th century.

Navarro (Juan Simon), Spanish. *Flowers. History.* About 1650.

Nazzari (Bartolomeo), Italian. Bergamo. *History. Portraits.* 1699-1758.

Neale (John Preston), English. *Landscapes with architecture.* 1770-1848.

Nebbia (Cesare), Italian. Orvieto. Scholar of Gir. Muziano. *History.* D. 1614.

Nebbia (Galeotto), Italian. Genoa. *Religious subjects*. About 1480.

Neck (John van), Dutch. Scholar of J. de Backer. *History. Portraits*. 1636-1714.

Nedek (Peter), Dutch. *Landscapes. Portraits. History*. 1616-1678.

NEEF, or **NEEFS** (Peter), the elder, an eminent Flemish painter, born at Antwerp in 1570, studied under Henry Steenwyck, and painted similar subjects to those of that master, viz. *interiors of churches*, finished with admirable neatness, precision, knowledge of perspective, and chiaro-oscuro. Some of his churches are represented by torchlight. John Breughel, the elder Teniers, and other excellent artists usually inserted the figures in his works, which gives to them additional value. Died 1651. His chief imitators were Theodore Babeur, Pierre La Fontaine, and Peter Neefs the younger.

NEEF, or **NEEFS** (Peter), the younger, the son and scholar of the preceding, followed his style, and painted *interiors of churches*, greatly inferior to those of the master, although they are usually given as his works. Died about 1660.

NEER (Arnold van der), an eminent Dutch painter, born in 1619, painted *sunsets, winter and moonlight scenes*, with considerable merit. His instructor is not recorded. Died 1683. His works have been extensively copied and imitated, especially by Pieter van Regemorter, and Kamper.

NEER (Eglon Hendrick van der), an eminent Dutch painter, the son of the preceding, born in 1643, studied under his father, and afterwards under James Vanloo. Terburg, Metsu, and Netscher (particularly the former) were evidently his models. Like them, he painted *conversation pieces* and *gallant subjects*, touched with

great delicacy and highly finished, and, at the same time, numerous *portraits*, some *historical* pieces, and a few *landscapes*. He also enriched the pictures of other artists with figures, and these he introduced with such spirit and delicacy of pencilling that they are frequently taken for the work of Adrian Vandvelde (his scholar). Every production of his pencil is distinguished for purity of colouring, lightness of handling, and attention to the detail. Eglon van der Neer died in 1703. His works are highly esteemed, and have been extensively copied and imitated, although no especially successful follower is recorded.

Negre (Matthias van), Dutch. *History. Architectural subjects*. About 1625.

Negre (Nicolas van), Dutch. *Portraits*. About 1650.

Negri, or **Neri** (Pier Martire), Italian. Cremona. Scholar of J. B. Trotti. *History. Portraits*. About 1600.

Negri (Pietro), Italian. Venice. Imitator of Zanchi. *History*. About 1680.

Negri (Giov. Francesco), Italian. Bologna. *Portraits*. B. 1648.

Negrone, or **Nigrone** (Pietro), called *Il giovane Zingaro*. Italian. Naples. Scholar of A. d'Amato and Marco Calabrese. *History*. 1505-1565.

Negroponte (Fra Francesco), Italian. Venice. Imitator of Jac. del Fiore. 15th century.

Nelli (Nello), Italian. Pisa. *Madonnas*. About 1299.

Nelli (Suora Plantella), an Italian paintress, was a nun at Florence. *Religious subjects*. 1523-1588.

Nelli (Pietro), Italian. Rome. Scholar of Giov. M. Morandi. 18th century.

Nello (Bernardo di Gio. Falconi), Italian. Pisa. *Religious subjects*. About 1390.

Neri (Giovanni), Italian. Bologna. *Animals*, especially *birds*. About 1575.

Nerito (Jacopo), Italian. Padua. Scholar of G. da Fabriano. *History*. About 1450.

Nero (Durante del), Italian. Borgo San Sepolcro. *History*. About 1560.

Neroni (Bartolomeo), called *Maestro Riccio*. Italian. Siena. Scholar of Rizzi. *History*. About 1573.

Nervesa (Gaspere), Italian. Friuli. Scholar and imitator of Titian. 16th century.

Nes, or **Nees** (John van), Dutch. Scholar of Mirevelt. *History*. *Portraits*. 17th century.

NETSCHER (Gaspar), an eminent painter of the Dutch school, was born in Germany, at Prague, 1636, according to some authors, at Heidelberg, 1639, according to others. He studied under G. Terburg, and, after travelling in France for several months, settled at the Hague. He sometimes painted *historical* and *fabulous* subjects, but was more successful in small *portraits*. His best works, however, represent *domestic subjects* and *conversations*, characterized by a delicacy of pencilling and a lustre of colouring similar to the exquisite productions of Terburg and Metzu. His touch is spirited, yet mellow, as is evident from his representation of silk, ermine, and white satin, so faithfully painted as to produce illusion. Died 1684. Genuine works by Netscher are scarce, and always command high prices. Among his successful *imitators* or *copyists*, Theodore and Constantine Netscher, his sons and scholars, were the most conspicuous; next come *Blyhooft*, *Brant*, *Daniel Haring*, *Matthew Wytman*; *Achtervelt*, *Muscher*, *Arnold Boonen*, *Barent Graet*, *Ph. Vandyck*, *Mathys Neveu*, *Verkolie*, are analogous painters.

NETSCHER (Theodore and

Constantine), the sons, scholars, and imitators of Gaspar Netscher, painted chiefly *portraits*, but also a few *conversations* and *domestic subjects*, much in the style of the master.

Neve (Franz de), Flemish. *History*. *Heroic landscapes*. 1625-1681.

Neveu (Mathys), Dutch. Scholar of G. Douw. *Domestic subjects*. *Conversations*. 1647-1721.

Newton (Francis Milner), English. *Portraits*. 1720-1794.

NEWTON (Gilbert Stuart, R.A.), a distinguished British painter, born in 1795 at Halifax, in Nova Scotia, studied first under his uncle, Gilbert Stuart, at Boston, then at London in the Royal Academy schools. He adopted the manner of Watteau in some degree, and produced *familiar* and *historical subjects* of considerable merit. Died 1835.

Neyn (Peter de), Dutch. Scholar of E. Vandevelde. *Landscapes*. 1597-1639.

Nicasius (Bernard), Flemish. Scholar and imitator of Snyder. 1618-1678.

Niccolo (Maestro), Italian. Friuli. *Religious subjects*. About 1332.

Nicolay (Isaac), Dutch. *History*. 1539-1597.

Nicolay (Jan Hendrick), Dutch. *Dead birds*. 1766-1826.

Nieulant (Adrian), Flemish. *Landscapes with figures*. D. about 1600.

Nieulant (John), Flemish. Scholar of Peter Franz and Fr. Badens. *History*. *Landscapes*. 1569-1628.

Nieulant (William van), Flemish. Scholar of R. Savery and P. Bril. *Architectural views*. 1584-1635.

Nikkelen (J. van), Dutch. *Interiors of churches* in the style of Van Vliet. About 1600.

Nikkelen (John van), the son of the preceding. *Landscapes* in the style of K. du Jardin. D. 1716.

Nikkelen (Jacoba Maria), the daughter of the preceding. *Fruit*, *Flowers*.

Nimeguen (Elias van), Dutch. *History. Allegory. Portraits.* 1667-1745.

Nimeguen (Tobias van), brother and scholar of the preceding. Same style.

Nimeguen (Dionysius van), the son and scholar of Elias. Same style. 1705-1798.

Nimeguen (Gerard van), the son and scholar of Dionysius. *Portraits. Landscapes.* D. 1808.

Ninfe (Cesare dalle), Italian. Venice. Imitator of Tintoretto. About 1595.

Noel (—), French. Scholar of J. Vernet. *Marines.* About 1830.

Noferi (Michele), Italian. Florence. Scholar of V. Dandini. *History.* About 1660.

Nogari (Giuseppe), Italian. Venice. Scholar of A. Balestra. *Portraits. History.* D. 1763.

Nogari (Paris), Italian. Rome. Imitator of Raffaellino da Reggio. *History.* 1512-1577.

Nollekens (Joseph Franz), Flemish. *Landscapes. Conversations.* A good copyist of the works of Watteau and Pannini. 1706-1748.

Nolpe (Peter), Dutch. *Landscapes.* 1601-1670.

Nonotte (Donat), French. *History. Portraits.* 1707-1785.

Nooms (Renier), called *Zeeman*. Dutch. *Sea views and shipping.* B. 1612.

Noordt (J. van), Dutch. *Allegory. Nymphs bathing. Portraits.* 17th century.

Nop (Gerrit), Dutch. *History.* 1570-1622.

NOTHCOTE (James, R. A.), an eminent English painter, born in 1746, studied under Sir Joshua Reynolds, and afterwards travelled in Italy, Holland, and Flanders. On return-

ing to England, he confined himself for some time to *portraits*, but soon developed his powers as an *historical, moral, and fancy subjects* painter. D. 1831.

Nothnagel (Johann Andreas), German. *Landscapes*, with peasants playing. 1729-1800.

Notre (Peter Francis van), Flemish. *Landscapes. Marines. Winter scenes. Interiors of cities.* 1779-1842.

Notre (Augustus van), the son of the preceding. Same subjects. 1806-1839.

Novelli (Giov. Battista), Italian. Castelfranco. Scholar of the younger Palma. *History.* 1578-1652.

Novelli (Cav. Pietro), Italian. Palermo. *History*, in the style of Spagnoletto. About 1660.

Nucci (Allegretto), Italian. Fabriano. *Religious subjects.* About 1336.

Nucci (Avanzino), Italian. Città di Castello. Scholar of N. Circignano. *History.* 1552-1629.

Nunez (Juan), Spanish. *History.* About 1505.

Nunez (Don Pedro Villavicencio), Spanish. Scholar of Murillo. Excellent *portraits of children.* 1635-1700.

Nunez (Pedro), Spanish. *History. Portraits.* Scholar of Guercino. 1614-1654.

Nuvolone (Panfilio), Italian. Cremona. Scholar of Giov. Batt. Trotti. *History.* About 1608.

Nuvolone (Carlo Francesco), son of the preceding. Imitator of Guido. *Madonnas. History.* 1608-1661.

Nuyen (Wynand Jan Joseph), Dutch. *Landscapes.* 1813-1839.

Nuzzi (Mario), called *aa Fiori*. Italian. Penna. Scholar of T. Salini. *Garlands of flowers.* 1603-1673.

O

Oberto (Francesco di), Italian. Genoa. *Religious subjects*. About 1368.

Obregon (Pedro de), Spanish. *History*. B. 1597.

Ochoa (Francesco), Spanish. Scholar and imitator of Murillo. *History*. *Portraits*. B. 1644.

OCHTERVELDT (John), Dutch. Imitator of Terburg. *Domestic subjects*. Also *Out-door subjects*, in the style of Peter de Hooge. About 1670.

Octavian (Francesco), Italian. Rome. *History*. 1690-1736.

Odazzi (Giovanni), Italian. Rome. *History*. 1663-1731.

Oddi (Giuseppe), Italian. Pesaro. Scholar of C. Maratti. *History*. *Portraits*. About 1675.

Oddi (Mauro), Italian. Parma. Scholar of P. da Cortona. *History*. *Landscapes*. 1639-1703.

Odekerken (Wilhem), Dutch. *Still-life*. Copies after Metz. About 1650.

Oderico (Giov. Paolo), Italian. Genoa. Scholar of Dom. Fiasella. *History*. *Portraits*. 1613-1657.

Odevaere (Dionysius), Flemish. Scholar of Louis David. *History*. *Portraits*. 1778-1830.

Oeri (Peter), Swiss. *History*. *Allegory*. B. 1637.

Oeser (Friedrich), German. *History*. 1717-1799.

Oeser (John Louis), the son of the preceding. *Landscapes*. B. 1751.

Oldoni (Bonaforte and Ercole), brothers, Italian. Vercelli. *Religious subjects*. About 1466.

Olen, or **Olis** (John van), Dutch. *Conversations*. *Game*. *Fruit*. *Flowers*. *Interiors of kitchens*. *Landscapes*, with sportsmen and dogs. About 1680.

Oliva (Pietro), Italian. Messina. *Religious subjects*. About 1491.

Oliver (Isaac), English. *Miniatures*. Scholar of Zuccherò. 1556-1617.

Oliver (Peter), the son of the preceding. *History and portraits in miniature*. 1601-1660.

Olivier (M.), French. *History*. *Portraits*. About 1772.

Olivieri (Domenico), Italian. Turin. *Drolls*. *Fairs*. *Merry-makings*. *History*. 1679-1755.

OMMEGANCK (Balthasar Paul), an eminent Flemish *landscape* and *animal* painter, born at Antwerp in 1755, studied under H. Antonissen, and taking Cuyp as his model, succeeded in painting excellent *landscapes* with cattle, much in the style of the master. D. 1826. His works are esteemed, and have been largely copied, especially by J. F. Lenzen, Jean Carol *Carpentero*, Jacob *Kouwenhoven*, and Henry Arnold *Myin*.

Onate (Miguel), Spanish. Scholar of Anthony More. *Portraits*. 1535-1606.

Onofrio (Crescenzio di), Italian. Rome. Scholar of Gaspar Poussin. *Landscapes*. *Portraits*. 1650-1696.

Oort (Lambrecht van), Flemish. *History*. About 1520.

Oort (Adam van), the son of the preceding, and the father-in-law of Jordaens. *History*. *Portraits*. 1557-1641.

OOST (Jacob van), the elder, an eminent Flemish painter, born about 1600, travelled in Italy, and made the works of Annibale Caracci his chief models. *History*, decorated with noble architecture in a grand style. D. 1671.

Oost (Jacob van), the younger, the son and scholar of the preceding. *History*. 1637-1713.

Oosten (John van), Dutch. *Land-*

scapes with figures, in the style of Velvet Breughel.

Oosterdoudt (Thierry van), Dutch. *History. Portraits. Domestic scenes.* 1756-1830.

Oosterwyck (Maria van), a Dutch paintress. Scholar of David de Heem. *Flowers.* 1630-1693.

OPIE (John, R.A.), an eminent English painter, born in 1761, was a self-taught artist. He painted *portraits, landscapes, and history*. Although his works, from the lack of academic tuition, are deficient in grace of attitude and elevation of character, they invariably exhibit a remarkable appearance of reality and truth, and an uncommon purity of colour. He died in the prime of life, 1807.

Opstal (Gaspar James van), Flemish. *History. Landscapes. Portraits.* 1660-1714.

ORCAGNA (Andrea), an old Italian painter, born about 1320 at Florence, studied under Andrea Pisano and under his elder brother Bernardo Orcagna. He executed several religious works in the hard dry style of the time, inferior to Giotto both in design and colouring. He attained greater eminence as a sculptor and an architect. D. 1389.

Orient (Joseph), German. *Landscapes.* End of the 17th century.

Orioli (Bartolomeo), Italian. Trevigi. *Portraits. History.* About 1616.

Orizzonte. See Fr. van Bloemen.

Orlandi (Odoardo), Italian. Bologna. Scholar of Pasinelli. 1660-1736.

Orlandi (Stefano), Italian. Bologna. Scholar of P. Aldovrandini. *Architectural views.* 1681-1760.

Orlandini (Giulio), Italian. Parma. *History.* End of the 17th century.

Orlando (Bernardo), Italian. Turin. *History. Portraits.* 17th century.

ORLEY (Bernard van), an eminent Flemish painter, born at Brus-

sels about 1490. Went to Rome at an early age and became one of the best pupils of Raffaele. On returning to his native country, he painted *religious history, landscapes, and portraits* in a grand, noble style, worthy of the school he belonged to. One of his most celebrated works is 'The Last Judgment,' formerly in the Cathedral at Antwerp. D. about 1560.

Orley (Richard van), Flemish. *History. Portraits. Landscapes.* 1652-1732.

Orley (John van), a younger brother of the preceding. *History.* 1656-1740.

Orrente (Pedro), Spanish. Scholar of Giac. da Ponte (Bassano). *History. Portraits.* 1560-1644.

Orsel (Victor), French. Lyons. A follower of Overbeck, or rather a preraphaelite. *History.* 1795-1850.

Orsi (Benedetto), Italian. Pescia. Scholar of Bald. Franceschini. *History.* About 1660.

Orsi (Bernardino), Italian. Reggio. *Religious subjects.* 15th century.

Orsi (Lelio) da Novellara. Italian. Imitator of Michael Angelo Buonarroti and Correggio. *History.* 1511-1587.

Orsi (Prospero), Italian. Rome. Imitator of Cav. d'Arpino. *History.* 1560-1635.

Orsoni (Gioseffo), Italian. Bologna. *History.* 1691-1755.

Os (John van), Dutch. Imitator of Van Huysum. *Flowers.* 1744-1808.

Os (Peter van), the son of the preceding. *Landscapes* in the style of Potter. 1776-1839.

Osoario (Francisco Meneses), Spanish. Scholar of Murillo. *History.* D. about 1700.

Ossenbeck (Josse), Dutch. *Landscapes, fairs, and huntings* in the style of Bamboccio. 1627-1678.

OSTADE (Adrian van), an eminent painter of the Dutch school, born at Lübeck in 1610, studied

under Franz Hals at the same time with Adrian Brouwer, with whom he contracted an ardent friendship. He painted *interiors* of kitchens or ale-houses, with Dutch peasants smoking, dancing, and regaling, drunken frolics and quarrels. His subjects are always treated with infinite humour, spirit, and expression, in a rich, clear colouring; his touch is free, wonderfully neat and finished, and he was a perfect master of *chiaro-oscuro*. He often inserted figures in the works of the most eminent contemporary artists. D. 1685. Although about 400 pictures by Adrian van Ostade are considered genuine, they are very scarce in the market, and command exceedingly high prices. *Imitators and copyists*:—Cornelius Bega, Jacques Boissieu, John Molinaer, Nicholas Molinaer, Bertrand de Fouchier, Anthony Goebouw, Giles van Schagen.

OSTADE (Isaac van), the brother of the preceding. Born about 1617, was his scholar, and at first imitated his manner and subjects; but he afterwards adopted a style of his own, which led him to excellence and renown in painting *out-door, winter, and river scenes, travellers halting at an inn, figures skating, &c.* They are held in the highest estimation and found in the choicest collections. D. 1671. His works are set down at the round number of no more than 115 to 140, and eagerly sought after. They have been largely imitated, although no particularly successful copyist is recorded.

Ottini (Felice), Italian. Rome. *History*. D. 1695.

Ottini (Pasquale), called *Pasqualotto*. Italian. Verona. *History*. 1570–1630.

Oudeneyck (Evert), Dutch. *Landscapes. Stag-hunts*. About 1650.

Oudeneyck (Adrian), son and

scholar of the preceding. *Views of towns*, sometimes with figures by Dirk Maas. Copies after A. Vandevelde. 1648–1696.

OUDRY (Jean Baptiste), French. Scholar of N. Largillière. *Hunting pieces. Portraits. Landscapes. Architectural views. Fruit. Flowers*. 1686–1755.

Ouwater, or **Outwater** (Albert van), an old Dutch painter. *Religious subjects*. About 1420.

Ouwater (Isaac), Dutch. *Views of cities*, in the style of Vander Heyden. 1747–1793.

Ouwater (Jacob), Dutch. *Fruit. Flowers*. About 1750.

Ovens (Jurian), Dutch. Scholar of Rembrandt. *Night and torch-light pieces. Portraits. History*. 1600–1678.

Overbeck (Bonaventura van), Dutch. Scholar of Lairese. *History*. 1660–1706.

OVERBECK (Friedrich), an eminent German painter, born at Lübeck in 1789, travelled in Italy, where he remained for twelve years; on returning first to Munich, next to his native place, he was one of the first to give impulse to the present aspiring state of painting in Germany, by reverting to the almost forgotten principles which guided the old masters. He afterwards returned to Rome, gained immense reputation by his fresco works, and was selected by Canova to ornament a part of the walls of the Vatican. *Religious history*. The school of which Friedrich Overbeck may be considered the founder is ably supported by several living German artists, namely, by Cornelius, Schadow, Bendeman, Weit, Schnorr, Hess, &c.

Overbeck (Leendert), Dutch. *Cartoons for tapestry*. 1752–1815.

Owen (William), English. Scholar of Catton and Sir J. Reynolds. *Portraits. Genre subjects*. 1769–1825.

P

Paccelli (Matteo), called *della Basilicata*. Italian. Naples. Scholar of L. Giordano. *History*. 1660-1731.

Pacchiarotto (Jacopo), Italian. Siena. *History* in the style of Perugino. D. about 1540.

Pacheco (Francisco), Spanish, was the master of A. Cano and Velasquez. *History*. 1571-1654.

Pacheco (Cristoforo), Spanish. *Portraits*. About 1568.

Paderna (Giovanni), Italian. Bologna. Scholar of Dentone. Imitator of A. Metelli. *Architectural and perspective views*. 1600-1640(?).

PADERNA (Paolo Antonio), Italian. Bologna. Scholar of Guercino and C. Cignani. *History. Landscapes*. 1649-1708.

Padova (Girolamo da), Italian. Padua. *History. Decorations with bassi-relievi*. D. about 1550.

Padova (Maestro Angelo), Italian. Padua. *Religious subjects*. About 1489.

Padovanino. See *Alessandro Varotari*.

Padovanino (Francesco), Italian. Padua. *History. Portraits*. 1552-1617.

Padovanino (Ottavio), the son of the preceding. *History. Portraits*. 1582-1634.

Padovano (Giusto), an old Paduan master, a disciple of Giotto. *Religious subjects*. D. 1397.

Padovano (Lauro), Italian. Padua. Scholar of Squarcione. Imitator of A. Mantegna. *History*. About 1460.

Paelinck (—), Flemish. Scholar of Verhaegen and Louis David. *History*. 1781-1839.

Paesi (da'), a name given to several painters of landscapes, namely to Fr. Bassi, Antonio dal Sole, Girol. Muziano and Vernigo.

Paganelli (Niccolo), Italian. Faenza. *History*. 1538-1620.

Pagani (Francesco), Italian. Florence. Imitator of Polidoro da Caravaggio. *History*. 1531-1561.

Pagani (Gregorio), the son of the preceding. Scholar of Cigoli. *History*. 1558-1605.

Pagani (Gasparo), Italian. Modena. Imitator of Raffaele. *History. Portraits*. About 1543.

Pagani (Paolo), Italian. Milan. *History* in the Venetian style. 1661-1716.

Pagani (Vincenzio), Italian. Rome. Scholar of Raffaele. About 1530.

Paganini (Guglielmo Capodoro), Italian. Mantua. Scholar of Ant. Calza. *Battle pieces* in the style of Borgognone. B. 1670.

Paggi (Giovanni Battista), Italian. Genoa. *History* in the style of Baroccio. 1554-1627.

Paglia (Francesco), Italian. Brescia. Scholar of Guercino. *History. Portraits*. About 1700.

Paglia (Antonio and Angiolo), the sons and scholars of the preceding. *History*. About 1725.

Pagnest (Louis Claude), French. *Portraits*. 1790-1819.

Pagni (Benedetto), Italian. Pescia. Scholar of Giulio Romano. *History*. About 1560.

Paladini (Filippo), Italian. Pisa. *History. Portraits*. B. about 1570.

Paladini (Arcangela), the daughter and scholar of the preceding. *Portraits*. 1599-1622.

Paladini (Cav. Giuseppe), Italian. Palermo. *History*. 17th century.

Paladini (Litterio), Italian. Messina. Scholar of Sebastiano Conca. *History*. 1691-1743.

Palamedes. See *Staevaerts*.

Palenier (Joachim), Flemish. *Landscapes with small figures*. 1490-1548.

Paling (Isaac), Dutch. Scholar of A. Van der Tempel. *Portraits. Conversations.* About 1675.

Palladino (Adriano), Italian. Cortona. Scholar and imitator of P. Berettini. *History.* 1610-1680.

Palladino (Filippo), Italian. Florence. *History*, in the style of Baroccio. About 1544-1614.

Pallièrè (Louis Vincent Léon), French. Scholar of Vincent. *History.* 1788-1820.

PALMA (Jacopo), called *Il Vecchio*, an eminent Venetian painter, born at Serinalta in the Bergamese territory. There is much contradiction about the precise times of his birth and of his death; but Lanzi says of one of his pictures, dated 1514, that it was a 'juvenile production;' he must consequently have been born about 1488. His manner at first partook of the formality and dryness of Giovanni Bellini; he afterwards attached himself to the method of Giorgione; and in some of his works he nearly approaches Titian. *History. Portraits.* The genuine works of Palma Vecchio are exceedingly scarce and highly prized. But innumerable spurious pictures are ascribed to him; and especially nearly all the contemporary works between the dryness of Giovanni Bellini and the softness of Titian are pronounced to be Palma's by ignorant or unprincipled judges.

PALMA (Jacopo), called *Il Giovine*, to distinguish him from the preceding master, his great-uncle, was born at Venice about 1544. He was probably a scholar of Titian (certainly not of Tintoretto, as often asserted), and resided for eight years at Rome, designing from the antique, copying the works of Buonarroti and Raffaëlle, and studying the chiaro-oscuro of Polidoro da Caravaggio. When he came back to Venice, Tintoretto and Paolo Veronese were at the zenith of their fame, and for some time the younger Palma was little employed; but on

the death of his antagonists, he was overwhelmed with commissions, so much indeed that he designed and painted often very loosely, producing the most unequal works. Lanzi observes of him that he was an artist who might be entitled as well the last of the good age as the first of the bad. *History. Portraits.* He died in 1628. *Imitators and copyists*:—Giacomo *Allurelli*, Marco *Boschini*, Girolamo *Gamberati*, Pietro *Malombra*, Battista *Novelli*, Santo *Peranda*, Girolamo *Pilotto*, C. *Rama*, Asc. *Spineda*, Battista *Tortiroli*, Andrea *Vicentino*.

PALMAROLI (P.), an Italian painter, rendered his name famous by transferring to canvas, and thus preserving, some of the best frescoes of the old masters. Died 1828.

Palmegiani (Marco), da Forlì. The favourite disciple of Fr. Melozzo. *Religious subjects.* About 1510.

Palmegiani (Filippo), probably the son of the preceding. Forlì. *Portraits.* About 1550.

Palmerini (da Urbino), probably a scholar of Perugino. *History.*

Palmerucci (Guido), Italian. Gubbio. *Religious subjects.* About 1345.

Palmieri (Giuseppe), Italian. Genoa. *History.* 1674-1710.

Palombo (Bartolomeo), Italian. Rome. Scholar of P. da Cortona. *History.* 1610-1666.

Palthe (Gerard John), Dutch. *Portraits. Familiar scenes. Interiors by torchlight*, in the style of Schalken. 1681-1750.

Paltronieri (Pietro), Italian. Bologna. Scholar of M. A. Chiarim. *Architecture. Perspective.* B. 1673.

Pampurini (Alessandro), Italian. Cremona. *History.* About 1511.

Pancotto (Pietro), Italian. Bologna. Scholar of the Caracci. *History.* About 1590.

Panderit (—), German. Scholar of Rembrandt. *Portraits.* 1601-1662.

Pandolfi (Giov. Giac.), Italian.

Pesaro. Scholar of F. Zuccaro. *History*. About 1630.

Panetti (Domenico), Italian. Ferrara. *History*, in the style of Garofolo. 1460-1530.

PANICALE (*Masolino da*), an eminent Florentine painter and sculptor, born in 1378, studied modelling under Ghiberti, and colouring under G. Starnina. At the same time diligently cultivating the art of chiaro-oscuro, he produced a new style, not wholly exempt from dryness, but grand, determined, and harmonious, which was carried to higher perfection by his scholar Masaccio. *History*. D. 1415.

Panico (Antonio Maria), Italian. Bologna. Scholar of the Caracci. *History*. D. 1652.

PANNINI (Cav. Giov. Paolo), an eminent Italian painter of *perspective* and *architecture*, born at Piacenza in 1691, studied under P. Lucatelli, but founded his style on that of G. Ghisolfi. Died 1764. His genuine works are esteemed. *Imitators and copyists*:—Francesco Pannini, and Joseph François Nollekens. The works of Pietro Luzzu, called Morto da Feltro (1460-1506), are usually given as Pannini's.

Pantoja (de la Cruz, Juan), Spanish. Scholar of Coello. *History*. *Portraits*. 1551-1610.

Panzacchi (Elena), an Italian paintress. Bologna. *Landscapes*. 1668-1737.

Paoletti (Paolo), Italian. Padua. *Fruit*. *Flowers*. *Fish*. *Game*. D. at Udine, 1735.

Paolillo (—), Italian. Naples. Scholar and imitator of A. Sabbatini. *History*. About 1530.

Paolini (Pietro), Italian. Rome. Scholar of A. Caroselli. *History*. 1603-1681.

Paolini (Pio Fabio), Italian. Udine. Scholar of P. da Cortona. *History*. About 1678.

PAOLO (Maestro), an old Italian master, the earliest painter in a style

differing from the Greek artists of his time, according to Lanzi. He practised at Venice about 1346. There is still a picture by him in the Church of S. Marco. *Religious subjects*.

Paon, du (—), French. Scholar of Casanova. *Battles*. 1740-1785.

Papa (Simone), *Il Vecchio*. Italian. Naples. *History*. About 1430-1488.

Papa (Simone), *Il Giovine*. Italian. Naples. Scholar of G. A. d'Amato. *History*. 1506-1569.

Paparello, or **Papacello** (Tommaso), Italian. Cortona. Scholar of Giulio Romano. *History*. About 1553.

Pape (Adrian de), Dutch. Scholar of G. Douw. *Interiors*. 17th century.

Papety (Dominique), French. *History*. 1821-1859.

Pappanelli (Cav. Niccolo), Italian. Faenza. *History*. 1537-1620.

Paradisi (Niccolo), Italian. Venice. *Religious subjects*. About 1404.

Parcelles (Jan), called *the Old*. Dutch. Scholar of C. de Vroom. *Marines*. 1597-1641(?).

Parcelles (Julius), the son, scholar, and imitator of the preceding. *Marines*. B. 1628.

PAREJA (Juan de), Spanish. Was a Mexican slave in the service of D. Diego Velasquez; his scholar and ablest imitator. *History*. *Portraits*. D. 1670.

Parentani (Antonio), Italian. Turin. *History*. About 1550.

Parentino (Bernardo), Italian. Parenzo. Scholar of A. Mantegna. *History*. 1437-1531.

Paricola (Masolino da), Italian. Florence. *History*. 1403-1440.

Parker (John), English. *History*. *Portraits*. About 1730-1765.

Parker (John), English. Scholar of the Smiths of Chichester. *Landscapes*. About 1770.

Parma (Lodovico da), Italian. Parma. Scholar of Francia. *History*. 16th century.

Parmentin (Jacques), French.

Scholar of Seb. Bourdon. *History. Portraits.* D. in London 1730.

Parmiggiano See Fr. Mazzuoli.

Parmiggiano (Fabrizio), Italian. Parma. *Landscapes.* 1555-1600.

Parodi (Battista), Italian. Genoa. *History*, in the Venetian style. 1674-1730.

Parodi (Pellegrino), the nephew of the preceding. *Portraits.* Living 1769.

Parodi (Ottavio), Italian. Pavia. Scholar of A. Lanzano. *History.* B. 1659.

Parolini (Giacomo), Italian. Ferrara. Scholar of C. Cignani. *History. Bacchanals. Festive dances and capricci*, in the style of Albano. D. 1733.

Parolini (Pio), Italian. Udine. *History.* About 1678.

Parone (Francesco), Italian. Milan. *History.* 1600-1634.

Parrasio (Angelo), Italian. Siena. *History.* About 1449.

Parrocel (Barthélemy), French. *History.* D. 1660.

PARROCEL (Joseph), the son of the preceding, and an eminent French painter, born in 1648, went early to Rome, where he studied under Borgognone. He afterwards lived for some time at Venice, and on returning to Paris was appointed painter to Louis XIV. *Battle pieces. Religious history.* D. 1704.

PARROCEL (Charles), the son of the preceding. Studied under his father, and after the death of the latter, under Ch. de la Fosse. *History. Battle pieces.* 1689-1752.

PARROCEL (Pierre, Ignace, Louis, and Etienne), members of the same family, followed the same style, and painted *Battle pieces*.

Parry (William, A. R. A.), English. Scholar of Sir Joshua Reynolds. *Historical portraits.* 1742-1791.

Pars (William), English. *History. Landscapes.* About 1742-1782.

Parsons (Francis), English. *Portraits.* About 1760.

Parsons (William), English. The celebrated comedian. *Architectural and fruit pieces.* 1736-1795.

Pasch (John), Swedish. *Landscapes. Marines. Flowers.* 1706-1769.

Pasch (Lawrence), Swedish. *Portraits.* 18th century.

Pasinelli (Lorenzo), Italian. Bologna. *History* in the style of Veronese. 1629-1700.

Pasquali (Filippo), Italian. Forlì. Scholar of C. Cignani. *History.* D. about 1690.

Pasqualini (Felice), Italian. Bologna. Scholar L. Sabbatini. *History.* About 1575.

Pasqualini (Giov. Battista), Italian. Cento. Scholar of C. Ferri. About 1625.

Pasqualotto (Constantino), Italian. Vicenza. *History.* About 1700.

Passante (Bartolomeo), Italian. Naples. Scholar of Spagnoletto. *History.* 17th century.

Passeri (Andrea), Italian. Como. *History.* About 1505.

Passeri (Giov. Battista), Italian. Rome. Probably a scholar of Domenichino. *History.* D. 1679.

Passeri (Giuseppe), a nephew of the preceding, and scholar of C. Maratti. *History. Portraits.* D. 1714.

Passeri, or **Passaro** (Bernardino), Italian. Rome. Scholar of T. Zuccaro. *History.* About 1580.

Passerotti (Bartolomeo), Italian. Bologna. Scholar of T. Zuccaro. *History. Portraits.* 1540-1592.

Passerotti (Tiburzio), the son of the preceding. *History. Portraits.* 1575-1612.

Passerotti (Aurelio), another son. *History.* D. 1605.

Passerotti (Ventura), another son, was a scholar of Tiburzio. *Portraits.* 1586-1630.

Passignano. See Domenico Cresti.

Pastorino da Siena. *Pictures on glass.* About 1547.

Patel (Pierre), an eminent French landscape painter. Imitated Cl.

Lorraine. Many of his works are ascribed to the latter. 1654-1703.

Patel (Bernard), the younger, the son, scholar, and imitator of the preceding. 18th century.

PATENIER (Joachim), an eminent old Flemish master. *Landscapes* of small size, with figures, exquisitely finished. *Battles and hunting pieces*. 1490-1548(?). His works are highly valued.

Pater (Jean Baptiste), French. Scholar of Watteau. *Gallant subjects*. 1695-1736.

Paticchi (Antonio), Italian. Rome. *History*. 1762-1788.

Patin (Jacques), French. *History*. About 1581.

Paton (Richard), English. *Marine subjects*. *Sea-fights*. 1720-1795.

Pauditz (Christopher), German. Scholar of Rembrandt. *History*. *Portraits*. About 1620-1666.

Paulutz (Zacchariah), Dutch. *Portraits*. 1600-1657.

Pauluzzi (Stefano), Italian. Venice. *History*. Living in 1660.

Pauly (Nicholas), Flemish. *Miniatures*. 1660-1748.

Paulyn (Horatius), Dutch. *Conversations and gallant subjects*, sometimes in the manner of Rembrandt. 1643-1686.

Paulyn (Isaac), Dutch. Scholar of A. van Tempel. *Portraits*. B. about 1630.

Pavia (Giacomo), Italian. Bologna. *History*. 1655-1740.

Pavia (Donato Bardo da), flourished at Savona about 1500. *Religious subjects*.

Pavona (Francesco), Italian. Udine. *History*. 1692-1777.

Pecchio (Domenico), Italian. Verona. Scholar of A. Balestra. *Landscapes*. 1700-1760.

Pecori (Domenico Aretino), Italian. Arezzo. *Religious subjects*. About 1450.

Pedrali (Giacomo), Italian. Brescia. *Perspective views*, in conjunction with D. Bruni. D. 1660.

Pedretti (Giuseppe), Italian. Bologna. *History*. 1694-1778.

Pedrini (Giovanni), Italian. Milan. Scholar of Leon. da Vinci. *History*. 16th century.

Pedroni (Pietro), Italian. Florence. *History*. D. 1803.

Pee (Engelhart van), Dutch. *Portraits*. 17th century.

PEETERS (Bonaventura), Flemish. *Storms and tempests*. His works are esteemed, and have been much imitated and copied. 1614-1671.

Peeters (John), the son, scholar, and imitator of the preceding. Same subjects. Also *sea-fights*. 1625-1679.

Peeters (Francis Lucas), Flemish. Scholar of Snyder. *Landscapes with figures*. 1606-1654.

Peeters (Gerard), Dutch. Scholar of Corn. Cornelisz. *Conversations*. *Portraits*. 1580-1626.

Pelegret (Thomas), Spanish. Scholar of Polidoro da Caravaggio. *History*. About 1516—about 1600.

Pellegrini (Antonio), Italian. Venice. *History*. 1674-1741.

Pellegrini (Francesco), Italian. Ferrara. Scholar of G. Batt. Cozza. *History*. About 1740.

Pellegrini (Felice), Italian. Perugia. Scholar of F. Baroccio. 1567-1630.

Pellegrini (Vincenzio), the brother of the preceding, called the *pittor bello* for the beauty of his person, not that of his works. *History*. 1575-1612.

Pellegrini (Girolamo), Italian. Rome. *History*. About 1674.

Pellegrini (Andrea), Italian. Milan. *History*. 16th century.

Pellegrini (Pellegrino), Italian. Milan. *History*. 1570-1634.

Pellini (Andrea), Italian. Cremona. *History*. About 1595.

Pellini (Marc' Antonio), Italian. Pavia. Scholar of T. Gatti. 1664-1760.

Pembroke (Thomas), English. *History*. 1702-1730.

Pen (Jacob), Dutch. *Portraits*. D. 1674.

Penalosa (Juan de), Spanish. *History.* 1581-1636.

Pennachi (Pietro Maria), Italian. Trevigi. *History.* About 1520.

Pennemakers (the Recollet monk), Flemish. Scholar of Rubens. *History.* 17th century.

PENNI (Giov. Francesco), called *Il Fattore*. Italian. Rome. Scholar of Raffaele, his favourite pupil and the joint heir to his estate with Giulio Romano. *History. Landscapes. Architectural views.* 1488-1528.

Penni (Luca), the brother of the preceding. Scholar of Raffaele. *History.* B. about 1500.

Penning (Nicholas Louis), Dutch. Scholar of Dirk van der Aa. *Landscapes. Marines. Stables with horses.* 1764-1818.

Penny (Edward), English. Scholar of Hudson. *Small portraits and history.* 1714-1791.

PENSABEN (Fra Marco), a Venetian monk, who painted *history* with considerable merit. Trevigi. About 1520. He was assisted by a brother monk, Fra Marco Maraveia.

Pentz (George Gregory), German. Scholar of A. Dürer. *History. Portraits.* B. 1500.

Penzel (John George), German. *History.* 1754-1809.

Pepin, or **Pepyn** (Martin), Flemish. Scholar of Otho Venius. *History.* 1574-1641.

Perac (Etienne du), French. *Architectural views.* 1540-1601.

Peranda (Santo), Italian. Venice. Scholar of Palma the younger. *History.* 1566-1638.

Pereda (Antonio), Spanish. Scholar of Pedro de las Cuevas. *History. Portraits. Familiar scenes. Still-life.* 1599-1669.

Peregra (Diego), Portuguese. *Landscapes. Conflagrations. Fruit. Flowers.* 1570-1640.

Perez (Bartolomé), Spanish. Scholar of D. Juan de Arellano. *Flowers.* 1634-1693.

Perez (Francisco de Pineda), Spanish. Scholar of Murillo. *History.* About 1660.

Perez (Andres), the son and scholar of the preceding. *History. Flowers.* 1660-1713.

Perignon (Nicolas), French. *Flowers. Landscapes. History. Portraits.* Excellent copies after Ruysdael. B. 1785.

Perin (Louis), French. *Miniatures.* 1753-1817.

Perla (Francesco), Italian. Mantua. Scholar of Giulio Romano. *History.* 16th century.

Peroccini (Giuseppe), called *Il Mirandolese*. Scholar of M. A. Franceschini. *History.* D. 1754.

PEROLA (Juan and Francisco), brothers. Spanish. Scholar of Buonarroti. *History. Landscapes. Portraits. Battle pieces. Marine subjects.* About 1600.

Peroni (Giuseppe), Italian. Parma. *History.* D. 1776.

PERRIER (François), called *Le Bourguignon*. French. Scholar of Lanfranco. *History. Landscapes.* 1590-1650.

Perrier (Guillaume), a nephew and scholar of the preceding. *History.* D. 1655.

Perrin (Jean Charles Nicaise), French. *History.* 1754. About 1831.

Perucci (Orazio), Italian. Reggio. *History.* 1548-1624.

Peruggini. Several painters, natives of Perugia, were called by this name.

Perugia (Giov. Niccolo da), probably a scholar of Perugino. *History.* D. 1544.

Perugia (Mariano da). *History.* About 1560.

Perugia (Sinibaldo da). *History.* About 1520.

Perugino (Luigi). See *Scaramuccia*.

Perugino (Il Cavaliere). See *Gio. Domenico Cerrini*.

Perugino (Domenico), Italian. Perugia. *Landscapes*. About 1500.

Perugino (Lello), Italian. Perugia. *History*. About 1321.

PERUGINO (Pietro Vannucci, called), an illustrious Italian master, born at Città della Pieve, near Perugia, in 1446, studied under Andrea Verocchio at Florence, and improved himself by copying the works of *Ma-raccio*. His name is celebrated not only for his works, but for his having been the instructor of *Raffaelle*. 'The manner of Pietro Perugino,' says *Lanzi*, 'is somewhat dry and hard, like that of other painters of his time, and he exhibits a poverty in the drapery of his figures. But he atones for these faults by the grace of his heads, particularly of his boys and women, which have an air of elegance and a charm of colour unknown to his contemporaries. It is delightful to behold, in his pictures and in his frescoes which remain at Perugia and at Rome, the bright azure grounds which afford such relief to his figures, the green, purple, and violet tints so chastely harmonised; the beautiful and well-drawn landscapes and edifices, a thing until that time never seen in Florence.' His masterpiece is in his native city, in the Sala del Cambio. It is an *evangelical* subject, with saints from the Old and New Testaments, in which he inserted his own portrait. A remarkable fact respecting this master is that *Raffaelle* painted at first in his manner, and that when the pupil had emancipated his pencil, Perugino himself painted his later works in a sort of *Raffaellesque* style. Died 1524. A multitude of pictures executed by his scholars are falsely ascribed to him; among the most conspicuous were *Domenico Alfani*, *Gio. Antonio d'Amato*, *Pietro Cesarei*, *Carlo Crivelli*, *Eusebio di San Giorgio*, *Jacopo Pacchiarotto*, *Gio. Niccolo da Perugia*, *Lorenzo Pittori*, *Antonio Semini*,

Niccolo Soggi, and *Giovanni Spagnuolo*.

PERUZZI (Baldassare), Italian. Siena. Friend and imitator of *Raffaelle*. *History, architecture, views, battles, sacrifices, grotesques, and bacchanalian scenes* as ornaments. 1481-1536.

Peruzzini (Cav. Giovanni), Italian. Pesaro. *History*. 1629-1694.

Peruzzini (Paolo), the son and scholar of the preceding. *History*. About 1680.

Pesari (Giovanni Battista), Italian. Modena. Scholar of *Guido*. *History*. About 1650.

Pesaro (Niccolo da), was a scholar of *F. Zuccaro*. *History*. 16th century.

Pesci (Gaspero), Italian. Bologna. *Landscapes with figures. Architectural views*. About 1765.

Pescia (Mariano da), Italian. A scholar and assistant of *Rid. Ghirlandajo*. *History*. D. about 1520.

Pesello (Francesco), Italian. Florence. Scholar of *Fil. Lippi*. *History*. 1380-1457.

Pesello (Pesellino), the son, scholar, and imitator of the preceding. *History*. D. about 1455.

PESELLO (—), Italian. Florence. A scholar of *Andrea del Castagno*. Excelled in *animals*, which he designed from nature. 1404-1481. There is great confusion in his history with the two preceding artists.

Pesenti (Galeazzo), called *Il Sab-bionetta*. Italian. Cremona. *History*. 16th century.

Pesne (Thomas), French. *History. Portraits*. 17th century.

Pesne (Antoine), French. A scholar of *Ch. de la Fosse*. *Portraits*. 1683-1757.

Peter (Wenceslaus), German. Excellent *animals*. A few *historical* works. 1742-1829.

Peters (William, the Rev.), English. *Historical and fancy subjects*. D. 1814.

Peterzano, or **Preterazzano** (Simone), Italian. Venice. Scholar of Titian. *History*. About 1591.

Pether (Abraham), English. Scholar of the Smiths of Chichester. *Landscapes*. *Moonlight scenes*. 1756-1812.

Pether (Sebastian), the son, scholar, and imitator of the preceding. D. 1844.

Petitot (Jean), the elder. An eminent Swiss painter on enamel. 1607-1691.

Petitot (Jean), the younger. The son, scholar, and imitator of the preceding. 17th century. Settled in England.

Petrazzi (Astolfo), Italian. Siena. *History* in the style of the Caracci. 1590-1665.

Petreolo (Andrea), Italian. Venzone. *History*. About 1586.

Petri (Pietro dei), Italian. Novara. Scholar of C. Maratti. *History*. 1671-1716.

Petrini (Cav. Giuseppe), Italian. Milan. *History* in the style of Solimena. 1700-1780.

Peuteman (Peter), Dutch. *Vases*. *Books*. *Musical instruments*. *Allegories*. 1650-1692.

Peyron (Jean François Pierre), French. Scholar of Lagrenée. *History*. *Landscapes*. 1744-1814.

Pfenninger (Henry), Swiss. *Portraits*. 1749-1815.

PHILLIP (John, R.A.), an eminent British painter, born in 1817, was a self-taught artist; in 1837 he was admitted to the schools of the Royal Academy, and in 1838 and 1839 he exhibited *portraits*. In 1840 he sent his first *historical* picture, 'Tasso and his Sister.' For some years he contributed *Scotch subjects*; but in 1852, having visited Spain, he was filled with admiration for the works of the Spanish masters, especially Velasquez, and no less so with the picturesque peasantry, their costumes and manners: both his art and his subjects were thenceforth *Spanish*; he only

reverted occasionally to home scenes, and painted also a few historical works and *portraits* with considerable merit. In 1859 he was elected a member of the Royal Academy, and died in 1867. His works are held in the highest estimation.

Phillips (Thomas, R.A.), English. *Portraits*. *History*. 1770-1845.

Piaggia (Erasmus), Italian. Genoa. Scholar of Lod. Brea. *History*. About 1547.

Piane (Giovanni Maria delle), Italian. Genoa. Scholar of G. B. Gaulli. *History*. *Portraits*. 1660-1745.

Piastrini (Giovanni Domenico), Italian. Pistoja. *History*. About 1700.

Piattoli (Gaetano), Italian. Florence. *Portraits*. *Conversations*. *Turkish ballets*. 1703-1770.

Piazza (Callisto), Italian. Lodi. *History* in the style of Titian. About 1540.

Piazza (Paolo), called *Padre Cosimo*. Italian. Castelfranco. Scholar of Palma the younger. 1557-1621.

Piazza (Cav. Andrea), the nephew and scholar of the preceding. *History*. 1600-1670.

Piazzetta (Giovanni Battista), Italian. Venice. Imitator of Guercino. *History*. 1682-1754.

Picchi (Giorgio), Italian. Casteldurante. Imitator of Baroccio. *History*. 16th century.

Piccinino (Nicolao), Italian. Milan. *History*. About 1500.

Piccola (Nicolao), Italian. Crotone. Scholar of Fr. Mancini. 1730-1790.

Picenardi (Carlo), the elder. Italian. Cremona. Scholar of the Caracci. *Burlesque subjects*. About 1600.

Picenardi (Carlo), the younger, the son and imitator of the preceding. About 1640.

PICKERSGILL (Henry William, R.A.), an eminent English *portrait* painter, born in Spitalfields, London, 1782, was a student of the

Royal Academy schools, and as early as 1806 was a contributor to its exhibitions. Elected in 1826. During his long practice, he painted a large proportion of the eminent persons of the time. D. 1875.

Picolet (Cornelius), Dutch. *Portraits. Conversations.* About 1680.

Piedmontese (Cesare), Italian. Rome. *Landscapes* in the style of P. Brill. 17th century.

Piella (Francesco), Italian. Bologna. *Landscapes. Seaports.* 1661-1719.

Piemont (Nicholas), Dutch. Scholar of N. Molenaer. *Views of Italy* in the style of John Both. 1659-1709.

Pierce (Edward), English. *History. Landscapes. Architectural views.* About 1640.

Pieri (Stefano), Italian. Florence. *History.* 1513-1600.

Pieri (Antonio de'), Italian. Vienna. *History.* About 1738.

Pierre (Jean Baptiste), French. *History.* 1715-1789.

Pierson (Christopher), Dutch. *History. Portraits.* 1631-1714.

Pieters (John), Flemish. *Portraits.* Copies after Rubens. An assistant of Sir Godfrey Kneller for the backgrounds and draperies of his portraits. 1667-1727.

Pignone (Simone), Italian. Florence. *History* in the style of F. Furini. 1614-1698.

Piles (Roger de), French. *Portraits.* Copies after Rubens. 1635-1709.

Pilkington (Sir William), English. *Landscapes* in the style of R. Wilson. D. 1830.

Pillement (Jean), French. *Landscapes.* D. 1808.

Pilotto (Girolamo), Italian. Venice. Scholar of Palma the younger. *History.* 1600-1649.

Pilsen (Francis), Flemish. *History.* 1676-1770.

Pinacci (Gioseffo), Italian. Siena.

Scholar of Borgognone. *Portraits.* 1642-1718.

Pinagier (Thomas), French. *Landscapes.* 1616-1653.

Pinas (John), Dutch. *History. Portraits. Landscapes.* 1597-1660.

Pinas (Jacob), a brother of the preceding. *Landscapes.* 1599-1659.

Pinelli (Antonia Bertucci), a Bolognese paintress, and favourite pupil of Lodovico Caracci. *History.* D. about 1640.

Pinelli (Bartolomeo), Italian. Rome. *Banditti and peasants.* D. 1835.

Pini (Eugenio), Italian. Udine. *History.* 1600-1655.

Pini (Paolo), Italian. Lucca. *Architectural and perspective views.* 17th century.

Pino (Marco da), Italian. Siena. Imitator of Buonarroti. *History.* D. 1587.

Pino (Paolo), Italian. Venice. *History.* About 1565.

Pinson (Nicolas), French. *History* in the style of P. da Cortona. 17th century.

PINTURICCHIO (Bernardino), an eminent Italian painter, born at Perugia in 1454, studied under Pietro Perugino and assisted him in many of his works. He has not the style of design of his master, and retains more than is consistent with his age the ornaments of gold in his draperies; but he is magnificent in his edifices, spirited in his countenances, and extremely natural in everything he introduces into his composition. *History.* D. 1513.

Piola (Giovanni Gregorio), Italian. Genoa. *Miniatures.* 1583-1625.

Piola (Pietro Francesco), Italian. Genoa. Imitator of Cambiaso. 1565-1600.

Piola (Pellegrino), Italian. Genoa. *History.* 1617-1640.

Piola (Domenico), younger brother of the preceding. *History* in the style of P. da Cortona. D. 1703.

Piola (Antonio), the son of the preceding. Followed his style. 1654–1715.

Piola (Paolo Girolamo), another son. *History*. 1666–1724.

Piola (Gio. Battista), another son. *Copies*.

Piola (Domenico), the son of the preceding. *History*. 1718–1744.

PIOMBO (Fra Sebastiano del), an illustrious Italian master, was born at Venice in 1485; his real name was Sebastiano Luciano; Vasari calls him Sebastiano Veneziano, by which name he was designated till Clement VIII. bestowed upon him the office of keeper of the seal, to fill which it was necessary for him to take the religious habit, and he assumed the title of Fra Sebastiano del Piombo (of the Leaden Seal). He first studied under Giovanni Bellini, then far advanced in years, afterwards with Giorgione, and soon distinguished himself as a *portrait* painter. He had already acquired the reputation at Venice of one of the finest colourists of his time, when he was invited to Rome, and employed in conjunction with Baldassare Peruzzi in *decorating* the Chigi Palace (now the palace of the Farnesina), where Raffaelle had painted his famous Galatea, and furnished the designs for the history of Cupid and Psyche. In this competition Sebastiano discovered his inferiority in design, but endeavoured to remedy his defects by the study of the antique, and the instructions of Buonarroti. He so far succeeded that his celebrated 'Rising of Lazarus,' now in the National Gallery, publicly exhibited beside the 'Transfiguration' of Raffaelle, excited universal admiration. Died 1547. His only successful *imitator* was Camillo Bagazotti.

Pirolì (Prospero), Italian. Novara. *History*. 1761–1831.

Pisanelli (Lorenzo), Italian. Bologna. *Ornamental and perspective*

views in the style of Baglioni. About 1600.

Pisanello (Vittore), Italian. Verona. *History*. D. about 1480.

Pisano (Andrea). See *Andrea*.

Pisano (Giunta), an old Italian master. Pisa. *Religious subjects*. About 1230.

Pistoja (Gerino da), Italian. Pistoja. Scholar of Perugino. *History*. About 1510.

Pistoja (Leonardo da), a scholar of Fr. Penni. *History*. About 1516.

PISTOJA (Fra Paolo da), the favourite scholar and assistant of Fra Bartolomeo (Baccio della Porta, called). Pistoja. About 1520.

Pitocchi (Matteo da'), Italian. Florence. *Beggars. Banditti. Markets. History*. About 1650.

Pittoni (Battista), Italian. Vicenza. *Landscapes*. 1508–1585.

Pittoni (Francesco), Italian. Vicenza. *History. Portraits*. 18th century.

Pittoni (Giovanni Battista), a nephew of the preceding. *History*. 1690–1767.

Pittori (Lorenzo), Italian. Macerata. Imitator of Perugino. *History*. About 1533.

Pittori (Bartolomeo and Pompeo), the sons of the preceding. *History*. About 1555.

Pittori (Paolo), Italian. Ascoli. *History*. About 1575.

Pizzaro (Antonio), Spanish. Scholar of El Greco. *History*. 17th century.

Pizzoli (Giovacchino), Italian. Bologna. *Landscapes. Perspective*. 1651–1733.

Pizzolo (Niccolo), Italian. Padua. Scholar of Squarcione. *History*. Died about 1500.

PLAAS (David van der), an eminent Dutch painter, born 1647, travelled in Italy, and made the *portraits* of Titian his models. On returning to Holland, he acquired great

reputation, and painted the most distinguished personages of his time. D. 1704.

Plano (Francisco), Spanish. *History. Portraits. Ornamental and perspective views.* 17th century.

Plass (Peter van der), Dutch. *History.* 1570-1626.

Plateau (Antoine), French. *Fruit. Flowers.* 1759-1815.

Plattenberg (Matthew van), Flemish. *Sea pieces. Landscapes.* About 1630 he visited Paris, where he settled, and changed his name from *Plattenberg* to *Platte Montagne*.

Plattenberg (Nicholas van), the son of the preceding. Scholar of Ph. de Champagne. *History. Portraits.* D. 1706.

Platzer (John George), Swiss. *Public festivals.* 1702-1755.

Platzer (John Victor), German. *History. Conversations.* 1704-1767.

Platzer (Joseph), German. *Decorative and historical works. Moonlight scenes.* 1752-1810.

Plott (John), English. Scholar of Richard Wilson. *Portraits. Miniatures.* 1732-1803.

Po (Pietro del), Italian. Palermo. *History.* 1610-1692.

Po (Giacomo del), the son of the preceding. Scholar of N. Poussin. *History.* 1654-1726.

Po (Teresa del), the sister of the preceding. *Miniatures. History.* D. 1716.

Podesta (Andrea), Italian. Genoa. *History.* B. about 1620.

Poel (Egbert van der), Dutch. *Conflagrations. Candlelight scenes.* D. 1690.

POELEMBURG (Cornelius), an eminent Dutch painter, born at Utrecht in 1586, studied under Abr. Bloemaert, and afterwards went to Italy for improvement. He at first adopted the style of Adam Ælzheimer, but soon quitted it, on beholding the works of Raffaele, to study and

imitate the grace of that incomparable master, particularly in the nude. He formed for himself a style entirely new, partaking of both the Flemish and Italian schools, Flemish in landscape, and Italian in accessories. He soon gained an immense reputation at Rome, and on his return to his native city, his countrymen loaded him with more commissions than he could execute at the time. He adopted a pleasing style of painting small cabinet pictures of *landscapes*, into which he introduced some *small figures, usually naked*, illustrative of fable, poetry, or mythology, enriched with ancient ruins and edifices; also a few *portraits* and *conversations*. Sometimes he inserted the figures in the works of eminent contemporary artists, as Steenwyck, Kierings, John Both. D. 1660. His works are held in high estimation, and have been immensely copied and imitated, especially by Abr. van Cuylenburg, Jan Baak, John van Haansbergen, Jan van der Lys, Wernard Rysen, G. Stenree, Gysbrecht Thys, Daniel Vertangen, Francis Vervult.

Poerson (Charles), French. *History. Portraits.* D. 1667.

Poerson (Charles François), the son of the preceding. Scholar of Noel Coypel. *History. Portraits.* D. 1725.

Poindre (Jacob de), Flemish. *History. Portraits.* 1527-1570.

Pol (Christian van), Dutch. *Flowers. Arabesques with birds.* 1752-1813.

Polancos, two Spanish brothers. Scholars of Fr. Zurbaran. *History.* About 1646.

Polazzo (Francesco), Italian. Venice. *History.* 1683-1753.

Poli, two brothers, native of Pisa. *Landscapes.* 17th century.

Polidoro Veneziano, Italian. Venice. Scholar of Titian. *History. Portraits.* 1515-1565.

Polla (Bartolomeo da), Italian.

Venice. *History* in the style of Leon. da Vinci. About 1500.

POLLAJUOLO (Antonio), an eminent Italian master, born at Florence in 1426, was a sculptor and a disciple of L. Ghiberti; his younger brother having distinguished himself as a painter, he became his pupil and executed several historical pictures, which rank him as one of the ablest artists of his time. The most celebrated of these is the 'Martyrdom of St. Sebastian,' in the Church of the Servi at Florence. Died 1498.

POLLAJUOLO (Pietro), the younger brother of the preceding and his instructor, was a scholar of Andrea del Castagno. *History. Portraits.* 1428-1498.

Polo (Bernardo), Spanish. *Fruit. Flowers.* Died about 1700.

Polo (Diego), the elder. Spanish. Scholar of Caxes. *History. Portraits.* 1560-1600.

Polo (Diego), the younger, was the nephew of the preceding. Imitator of Titian. *Portraits.* 1620-1655.

Polverino (Roumaldo), Italian. Naples. Scholar of Solimena. *History.* 1701-1731.

Ponce (Roques), Spanish. *Landscapes.* About 1690.

PONCHINO (Giovanni Battista), called *Il Bozzato*. Italian. Castelfranco. Scholar of Titian. *History. Portraits.* 1500-1570.

Ponse (Joris), Dutch. Scholar of Schouman. *Birds. Fruit. Flowers.* 1723-1783.

Pont (Nicholas de), Flemish. *Landscapes and architectural pieces*, with figures by Bout. 1660-1712.

PONTE (Francesco da), called *Bassano the Elder*, was the head of a family and school called the Bassans, highly distinguished during and beyond the 16th century. He was born at Vicenza, in 1475, and is supposed to have studied under Giovanni Bellini, whose style he at first imitated. Soon,

however, his style exhibited a greater freedom and softness, more approaching the moderns. *History.* D. 1530.

PONTE (Jacopo da), called *Il Bassano*, the son of the preceding, studied successively under his father and Bonifazio Veneziano, but afterwards followed the style of Parmigiano and Titian, and finally adopted an original manner peculiar to himself. He was considered one of the best painters of his time by Annibale Caracci and Paolo Veronese, the latter especially, who entrusted him with his son Carletto for a pupil. He designed and wrought with a wonderful facility. *History. Portraits.* D. 1592. Jacopo Bassano educated four of his sons to his art, and liberally instructed many pupils. Their works are commonly ascribed to him, especially those by Luca and Giulio *Martinelli*, Antonio *Scajario*, and the four *da Ponte*. Other imitators and copyists:—Jacopo *Apollonio*, Maderno *da Como*, Cornelius *Deryck*, Jacopo *Gua-dagnini*, Giovanni Antonio *Lazzari*, David *Teniers* the elder, and Giovanni Battista *Zampezzo*.

Ponte (Francesco da), the son of the preceding. *History. Portraits.* 1548-1591.

Ponte (Giovanni Battista da), the second son of Jacopo Bassano. *History.* 1553-1613.

Ponte (Cav. Leandro da), the third son of Jacopo Bassano. *History. Portraits.* 1558-1623.

Ponte (Girolamo da), the youngest son of Jacopo Bassano. *History.* 1560-1622.

Ponte (da). There were several artists of that name, the descendants of the preceding painters, but they are unknown in the history of art.

Ponte (Giovanni da), an old Florentine painter. *Religious subjects.* B. 1306.

Pontons (Pablo), Spanish. Scholar of Orrente. *History.* 1606-1670.

Pontormo (Jacopo). See *Carrucci*.

Ponz (Don Antonio), Spanish. *History. Portraits.* B. 1725.

Ponz (Moyses Jacob), Spanish. Scholar of Juncosa. *History.* 17th century.

Ponzone (Cav. Matteo), Italian. Venice. Scholar of Santo Peranda. *History.* D. about 1700.

Ponzone (Giovanni de'), Italian. Milan. *History.* About 1450.

Pool (Jurian), the husband of Rachel Ruysch. Dutch. *Portraits.* 1666-1745.

Popoli (Cav. Giacinto de'), Italian. Naples. Scholar of Stanzioni. *History.* D. 1682.

Porbus. See *Pourbus.*

Porcello (Giovanni), Italian. Messina. Scholar of Solimena. *History.* 1682-1734.

Pordenone. See *Licinio.*

Porettano (Pia Maria), Italian. Bologna. Scholar of the Caracci. *History.* 17th century.

Porideo (Gregorio), Italian. Venice. Scholar of Titian. *Madonnas.* 16th century.

Porpora (Paolo), Italian. Naples. Scholar of A. Falconi. *Battle pieces. Still-life.* D. 1680.

PORTA (Baccio della), called *Il Frate*, or *Fra Bartolomeo di San Marco*, a celebrated Florentine master, born in the territory of Savignano, 1469, studied under Cosimo Rosselli, and acquired the name of Baccio della Porta from his residence near the gate of St. Peter. His first works were of small size, gracefully composed and designed, highly finished. But having formed an intimate friendship with the famous monk Jerome Savonarola, he is said to have destroyed all the studies he had previously made from the naked figure. Savonarola having been condemned and executed, Baccio entered the convent of S. Marco in 1500, at the age of 31, and assumed the name of Fra Bartolomeo. For nearly four years he abandoned the pencil. About 1504, however, Raf-

faelle having visited Florence, received from the celebrated Frate instruction in colouring, and in the folding of draperies, and taught him in return the rules of perspective, when Baccio resumed the practice of his art. He went to Rome some years afterwards, in order to view the works of the two great rivals of the age, Buonarroti and Raffaello, and died at Florence in 1517. *Religious history.* Fra Bartolomeo undoubtedly ranks among the best masters of the Florentine school. Unfortunately, his works are for the most part in private galleries at Florence, and of difficult access to the general public. *Imitators and copyists:* Mariotto Albertinelli, Giovanni Francesco Bembo, Benedetto Cianfanini, Plautella Nelli, Fra Paolo da Pistoja, Gabriele Rustici.

Porta (Giuseppe), called Salviati. Italian. Castelnuovo. *History.* D. at Venice 1585.

Porta (Andrea), Italian. Milan. Scholar of Cesare Fiori. *History.* 1656-1744.

Porta (Fernandino), the son of the preceding. *History* in the style of Correggio. 1689-1767.

Porta (Fra Guglielmo della), Italian. Milan. Scholar of P. del Vaga. *History.* 16th century.

Porta (Orazio), Italian. Florence. *History.* About 1570.

Porte (Henry Horace Roland de la), French. *Still-life.* 1724-1793.

Portelli (Carlo), Italian. Florence. Scholar of R. Ghirlandajo. *History.* 16th century.

Portengen (Peter), Dutch. *Landscapes* in the style of J. Both. About 1638.

Porter (Sir Robert Ker), English. *Battle pieces. Portraits.* 1780-1842.

Possenti (Benedetto), Italian. Bologna. Scholar of the Caracci. *Landscapes. Seaports. Fairs. Battles.* 16th century.

Post, or **Poost** (Franz), Dutch. *American views.* 1620-1680.

Pot (Hendrick Gerritz), Dutch. Probably a scholar of Fr. Hals. *History. Portraits.* 1600-1656.

Potenzano (Francesco), Italian. Palermo. *History.* D. 1599.

Poterlet (—), French. *Humorous subjects* in the English style. 1802-1835.

Pothoven (Henry), Dutch. Scholar of Ph. Vandyck. *Portraits.* 1725-1795.

Potma (James), Dutch. *History. Portraits.* D. 1684.

Potter (Peter), Dutch. *Allegories. Landscapes.* B. about 1595.

POTTER (Paul), a celebrated Dutch painter, son of the preceding, was born at Enkhuysen in 1625. He had no other instructor than his father; yet by the power of genius, his improvement was so extraordinary, that he appeared an expert master in his art at the age of fifteen. He carefully designed every object from nature, and it was his constant practice in his walks in the fields, the only recreation he allowed himself, to sketch every object that attracted his attention. His subjects were *landscapes with different animals*, but principally cows, oxen, sheep, and goats, which he painted in the highest perfection. His colouring is soft, transparent, and true to nature, his touch free and delicate, his outline perfectly correct; his skies, trees, and distances show generally a remarkable freedom of hand and masterly ease, while his animals are exquisitely finished. There is usually in his pictures a brilliant effect of sunshine, with a lustrous glitter in his colouring that is peculiar to himself. His works are for the most part of small cabinet size, though he was not incapable of painting on a large scale, as is evinced in his picture of a herdsman and cattle, in the collection of the Prince of Orange, with figures as large as life, designed and painted with surprising energy and fidelity.

P. Potter died young, in 1654. His works are set down at the round number of about 140, and always command the most enormous prices. *Imitators and copyists* innumerable; the best being Jan Bernard, Adam van Borsum, Camphuysen, Jean le Ducq, John van Gool, Jacob Janson, Jan Kobell, W. J. L. Spoor, Seghers, John Troostwyck.

Potuil (Henry), Dutch. An imitator of G. Douw.

POURBUS (Peter), the Old, a Dutch painter, born in 1510, acquired distinction in *history* and *portraits*, and died at Bruges in 1583.

POURBUS (Francis), the elder, an eminent Flemish painter, the son of the preceding artist, born at Bruges in 1540, studied under Franz Floris and became one of the ablest masters of his time. He not only painted *history*, but also *landscapes* and animals, and particularly excelled in *portraits*, which he executed with great truthfulness, life, spirit, and an admirable colouring. D. 1580.

POURBUS (Francis), the younger, an eminent Flemish painter, the son of the preceding, born at Antwerp in 1570, studied under his father, and then set out for Italy, *viâ* Paris, where he met with such encouragement in *portrait* painting that he took up his residence in that city for life. His talents were not confined to portraits, and he executed also excellent *historical* works. In both he surpassed his father in elegance, grace, and the noble simplicity of his drapery. D. at Paris, 1622. *Imitators and copyists*:—his scholar Geldorp, and Louis Bobrun.

POUSSIN (Nicolas), the greatest master of the French school, was born at Les Andelys, in Normandy, 1594. After learning the first principles of the art under Quintin Varin, an artist of some eminence, and Ferdinand Elle, a portrait painter, he practised the profession for some time with

great success, at Paris and Blois. In 1624, however, he set out for Rome, in order to perfect himself by the study of the antique. It is said that he lived there in the closest friendship with the sculptor Francis du Quesnoy, with whom he admired and modelled the most celebrated antique statues and bas-reliefs, particularly the Meleager in the Vatican, from which he derived his rules of proportion. At the same time he copied several of the works of Titian, and so improved his style of colouring; but he afterwards contemplated the works of Raffaele with an enthusiasm bordering on adoration. The Cardinal Barberini having given him some commissions, he executed them in such an admirable manner as at once established his reputation among those of the greatest artists of the age. In 1639, his glory was already so widely spread, that he was invited back to France by King Louis XIII., who wrote an autograph letter on the occasion. On his arrival at Paris, he was received with unusual distinction, appointed painter to the king, and accommodated with apartments in the Tuileries. He was commissioned to paint large works, and had already produced several of them, and prepared the others, when he was assailed by the machinations of jealous artists, Simon Vouet, Feuchères, and their adherents, and was so disgusted with the cabal, that he obtained of the king leave to visit Italy to settle his affairs, and never returned. From that time he lived at Rome, where he died in 1665. He had married there the sister of a Frenchman named Gaspar Dughet, whom he instructed in painting, and adopted as his son. The favourite subjects of Poussin were taken from *fabulous* or *poetical history*, and chiefly from Ovid. These he introduced into his *landscapes*, enriched with elegant architecture. He frequently painted

also subjects from the Bible and profane history. The elevation of his mind is conspicuous in all his works. At first his colouring, imitated from Titian, was warm; but when he became an enthusiastic admirer of Raffaele and the antique, his tone altered; he seems from that time to have been apprehensive lest the colouring might divert his attention from the more philosophical part of his picture. His invention was as happy as it was lively, his design admirably correct and noble; his excellence in landscape is universally acknowledged. There are eight of his pictures in the National Gallery, fourteen in the Dulwich Gallery, and many in the possession of the nobility of England, especially the famous 'Seven Sacraments' of the Orleans collection, now in the Ellesmere Gallery. In Smith's *Catalogue Raisonné* may be found an account of upwards of 350 of the works of Poussin, which nevertheless always command very high prices. *Imitators and copyists*:—Giuseppe Bottani, Bernardo Cavallino, Gerard Lairesse, Carlo Lodi, Nicolas Loir, Francis Milé, Jacques Rousseau, Peter Rysbræck, Jacques Stella, Gaspar Dughet called Gaspar Poussin, Jean Letellier, Fr. Borzone, Richard van Orley, Angelica Kauffman, &c.

POUSSIN (Gaspar Dughet, called Gaspar), an eminent landscape painter, a Frenchman by birth, and an Italian by education, was the brother-in-law, the scholar and the adoptive son of Nicolas Poussin. He was no servile imitator of his master, and considered merely as a *landscape* painter, nearly equal to him. He selected the most enchanting scenery of the Tusculan, Tiburtine, and Roman territories, which he decorated with appropriate edifices and figures. Gaspar Poussin had three manners: the first, rather dry and hard, with the rather cold colouring of his instructor; the second more mellow and agreeable,

in imitation of Claude Lorraine; the third, showing a decline in his powers. 1613-1675. His works are highly esteemed, and have been extensively imitated or copied, especially by Joach. Beisch, Fr. van Bloemen, Domenico Ferracuti, Anthony van der Leepe, Crescenzo di Onofrio.

Poussin (Jean Dughet), the younger brother of the preceding, was his pupil and followed his style. B. about 1615.

Poussin, Le Maire. Two French painters, the pupils of Nicolas Poussin, who assumed his name and followed his style with success. 17th century.

Powell (C. M.), English. *Marine subjects*. Painted from 1809 to 1820.

Pozzi (Giov. Battista), Italian. Milan. *History*. 18th century.

Pozzi (Giov. Battista), Italian. Milan. *History*. 16th century.

Pozzi (Stefano), Italian. Rome. Scholar of C. Maratti. *History*. D. 1768.

Pozzo (Andrea), Italian. Trent. *History*. *Landscapes*. *Portraits*. 1642-1709.

Pozzo (Dario), Italian. Verona. *History*. D. 1652.

Pozzo (Matteo dal), Italian. Padua. Scholar of Squarcione. *History*. About 1480.

Pozzobonelli (Giuliano), Italian. Milan. *History*. 16th century.

Pozzoserrato (Lodovico), Flemish. Living at Trevigi. *Landscapes*. 17th century.

Prado (Blas de), Spanish. Scholar of Berruguette. *History*. 1497-1557.

Prata (Ranunzio), Italian. Pavia. *History*. About 1635.

Prato (Francesco de), Italian. Brescia. *History*. 16th century.

Prato (Francesco del), Italian. Florence. Scholar of Fr. Salviati. *History*. D. 1562.

Preciado (Don Francisco), Spanish. Scholar of S. Conca. *History*. D. 1780.

Preisler (John Daniel), German. *History*. *Portraits*. 17th century.

Preisler (John Justin), son of the preceding. *History*. *Portraits*. 1698-1771.

Preisler (George Martin), second son of John Daniel Preisler. *Portraits*. 1700-1754.

Prenner (Georges Caspar von), German. *History*. 1722-1766.

Prestel (John Gottlieb), German. *History*. 1739-1808.

Preti (Cav. Mattia), called *Il Calabrese*. Scholar of Lanfranco. *History*. 1613-1699.

Previtale (Andrea), Italian. Bergamo. Scholar of G. Bellini. *History*. 1500-1528.

Prevost (Pierre), French. *Perspective views*. *Landscapes*. 1764-1823.

Priest (Thomas), English. *Views on the Thames*. About 1740.

PRIMATICCIO (Francesco), an eminent Italian painter, born at Bologna in 1490. Studied under Giulio Romano, and was invited by Francis I. to France, where he executed great works in the Château of Fontainebleau. His assistants were Niccolo Abati and Ruggiero Ruggieri. D. at Paris, 1570.

Primi (Gio. Battista), Italian. Rome. Scholar of A. Tassi. *Landscapes*. D. 1657.

Prina (Pietro Francesco), Italian. Novara. *Ornamental frescoes*. About 1718.

Prince (Jean Baptiste le), French. Scholar of Boucher. *Conversations*. 1733-1781.

Prince (Xavier), French. *Landscapes*. *Cattle*. 1799-1826.

Prins (J. H.), Dutch. *Cities of Holland*, in the style of Vander Heyden. 1758-1805.

Prins (B. M.), Dutch. *Landscapes*. *Marine subjects*. About 1820.

Priwitzer (John), Hungarian. *Portraits*. Living in England, 1627.

PROCACCINI (Ercole), the elder, an eminent Italian painter, born at Bologna in 1520, executed several *historical* works, but is best known as the founder, in his native city, of an academy, which became one of the most celebrated of his time. The time of his death is not recorded.

PROCACCINI (Camillo), the eldest son of the preceding. Was considered one of the ablest artists of Bologna just before the time of the Caracci. *History*. 1546-1626.

PROCACCINI (Giulio Cesare), the second son of Ercole, born in 1548, directed his attention to the works of Correggio, and succeeded in attaining some of their excellences. *History*. D. 1626.

Procaccini (Carlo Antonio), the third son of Ercole Procaccini, devoted himself to *landscapes*, *flowers*, and *fruit*. 1555-1605.

Procaccini (Ercole), the younger, was the son of the preceding, but followed the style of his uncle, Giulio Cesare. *History*. 1596-1676.

Procaccini (Andrea), Italian. Rome. Scholar of C. Maratti. *History*. *Portraits*. 1671-1734.

Profondavalle (Valerio), Flemish. Lived in Milan. *History*. 1553-1600.

Pronck (Cornelius), Dutch. Scholar of A. Boonen. *Portraits*. 1691-1759.

Pronti (Padre Cesare), Italian. Rimini. Scholar of Guercino. *History*. 1626-1708.

Prou (Jacques), French. Scholar of S. Bourdon. *Landscapes*. B. about 1639.

Provenzale (Marcello), Italian. Cento. Scholar of P. Rossetti. *History*. 1575-1639.

Provenzali (Stefano), Italian. Cento. Scholar of Guercino. *Battle pieces*. D. 1715.

PRUD'HON (Pierre Paul), an eminent French painter, born in 1758, studied under an obscure artist, and

visited Italy, where he formed a friendship with the sculptor Canova; on returning to Paris, he painted for some time *pastel* and *miniature portraits*, but soon produced his picture of 'Justice pursuing Crime,' which placed him in the highest rank among modern artists. His subjects are taken from *poetry* and *history*; his works conspicuous for elegance of design, softness and harmony of colouring. Died 1823. *Imitators and copyists*:—Mademoiselle Constance Meyer, and Ed. Rioult.

Prunato (Santo), Italian. Verona. *History*. 1656-1716.

Prunato (Michele Angelo), the son of the preceding. *History*. B. 1690.

Pucci (Giovanni Antonio), Italian. Rome. Scholar of Gabbiani. *History*. About 1716.

Puccini (Biagio), Italian. Rome. *History*. 18th century.

Puga (Antonio), Spanish. *Familiar scenes*. Imitator of Velasquez. 17th century.

Puget (Pierre Paul), the celebrated French sculptor, painted in the style of P. da Cortona. 1622-1694.

Puget (François), the son of the preceding. *Portraits*. D. 1707.

Pugh (Herbert), British. *Landscapes*. Subjects imitated from Hogarth. B. 1758, living in 1788.

Puglia (Giuseppe), called *Il Bastardo*. Italian. Rome. *History*. D. 1640.

Puglieschi (Antonio), Italian. Florence. *History*. 17th century.

Pujol (Abel de), French. *History*. *Decorative pictures*. 1795-1861.

Puligo (Domenico), Italian. Florence. Imitator of A. del Sarto. *History*. D. 1527.

Pulzone (Scipione), called *Gaetano*. Italian. Gaëta. *History*. *Portraits*. 1562-1600.

Punt (John), Dutch. *Decorative subjects*. 1711-1779.

Pupiller (Anthony), Flemish. *History*. D. in Spain about 1556.

Pupini (Bagio), Italian. Bologna. Imitator of Fr. Francia. About 1535.

PYNAKER (Adam), an eminent Dutch landscape painter, born in 1621, resided several years at Rome, studying the works of the best masters; on returning to Holland, he acquired

great reputation for his *landscapes*, decorated with architecture, figures, and cattle, correctly drawn, and grouped in an elegant and tasteful style. Died 1673. His pictures are not numerous (about 90 or 100), and command good prices. *Imitators and copyists*:—John Francis *Beschey*, and Thierry van *Dalens* the younger.

Q

Quaglia (Giulio), Italian. Como. *History*. 17th century.

Quagliata (Giovanni), Italian. Messina. Scholar of P. da Cortona. *History*. D. 1673.

Quagliata (Andrea), the brother of the preceding. *History*. D. 1660.

Quaglio (Domenico), Italian. B. in Germany. *History*. About 1780.

Quaglio (Domenico), grandson of the preceding. *Architectural views*. Munich. 1786–1837.

Quaini (Francesco), Italian. Bologna. Scholar of Mitelli. *History*. D. 1680.

Quaini (Luigi), the son of the preceding. Scholar of Guercino. *History*. D. 1717.

Quast (Peter), Dutch. *Beggars*. *Drolls*. *Boors*. *Merry-making*. B. 1602.

Quellinus (Erasmus), Flemish. Scholar of Rubens. *History*. *Landscapes*. 1609–1678.

QUELLINUS (John Erasmus), the son of the preceding, and an emi-

nent Flemish painter, born at Antwerp in 1629, travelled in Italy; he made the works of P. Veronese his models. *History*. D. 1715.

Querfurt (Augustus), German. Scholar of Rugendas. *Battles*. *Encampments*. *Huntings*. *Skirmishes*. Imitator of Borgognone, Van der Meulen, and Wouwerman. D. 1761.

Quesnel (Francis), British. *Portraits*. 16th century.

Quillart (Pierre Antoine), French. Scholar of Watteau. *Allegories*. B. 1711.

Quinkhard (John Maurice), Dutch. *Familiar*, *allegorical*, and *mythological subjects*. *Portraits*. D. 1772.

Quirico (Giovanni da Tortona), Italian. *History*. 16th century.

Quiros (Lorenzo), Spanish. Scholar of Llorente. Imitator of Murillo. *History*. D. 1789.

Quiter (Herman and Magnus), two brothers. German. Scholar of C. Maratti. *Portraits*. 18th century.

R

Rabbia (Raffaello), Italian. Marino. *Portraits*. About 1605.

Rabel (Jean), French. *Portraits*. About 1590.

Rabel (Daniel), the son of the preceding. *Landscapes*. D. 1628.

Rabiello (Parlo), Spanish. *History*. 18th century.

Rabon, or **Rebon** (Pierre), French. *Portraits*. 1616–1684.

Rabon, or **Rebon** (Nicolas), the son of the preceding. *History*. 1644–1686.

Racchetti (Bernardo), Italian. Milan. Scholar and imitator of Ghisolfi. *Seaports*. D. 1702.

Raconigi (Valentin Lomelino da), Italian. Turin. *Portraits. History.* About 1560.

Rademacker (Gerard), Dutch. *Architectural views. History. Allegories. Portraits.* 1672-1711.

Rademacker (Abraham), probably a brother of the preceding. *Landscapes. Views of towns.* 1675-1735.

RAEBURN (Sir Henry, R.A.), an eminent British painter, born at Edinburgh in 1756, was a self-taught artist. At the age of twenty-two he set out for Italy, where he spent two years, assiduously studying the great works of art, and on returning to Scotland, he settled at Edinburgh, and was for a long time the only *portrait* painter of eminence in that city. D. 1822.

RAFFAELLE Santi, wrongly called *Raphael Sanzio da Urbino*, has been styled the prince of painters by the general approbation of mankind, and he is almost universally acknowledged to have possessed a greater combination of the higher excellencies of art than has ever fallen to the lot of any other individual. He was the son of Giovanni Santi, a painter of little celebrity, and was born at Urbino, in 1483. His father removed not long afterwards to Perugia, where, having instructed the boy in the elements of design and discovering his extraordinary talents, he sought for him a more able master, and placed him in the school of Pietro Perugino. Under this illustrious teacher he made great progress, soon surpassed all his fellow-students, and even Perugino himself, if some historians may be credited, who cite in proof his first work of 'St. Niccolò da Tolentino crowned by the Virgin,' the 'Coronation of the Virgin,' and her 'Marriage' at Perugia, and some other early pictures, painted about his 18th year, entirely in the style of Perugino, but with a finer expression in the heads. About this time, Bernardino Pintu-

ricchio was commissioned to execute great works in the Cathedral of Siena, and, according to Vasari, feeling himself incompetent to the vast undertaking, he engaged the assistance of Raffaelle, who made the designs and cartoons for all the works. The story is, to say the least, highly improbable. It is a fact that Raffaelle only went to Florence about 1504, saw there the cartoons of Buonarroti and Leonardo da Vinci, prepared in competition for the great prize offered by the city, and only then became acquainted with the new style of painting. At the same time he studied assiduously the works of the earlier masters, especially Giotto and Masaccio, as his subsequent pictures show evidently. The death of his parents obliged him to hasten home, and while in Perugia he painted several of his best easel works, among which two 'Madonnas,' 'St. George,' 'St. Michael,' 'Christ praying in the Garden,' and the 'Marriage of the Virgin,' called *lo Sposalizio*; by these performances may be measured the progress he had made in his first visit to Florence. They partake of the style of Perugino, with little of the dignity, power, and grandeur of his later performances, but are distinguished for the sensibility and feeling belonging to the earlier school. His desire for improvement drew him a second time to Florence, where he zealously pursued his studies of the old masters and derived great advantage from the acquaintance of Fra Bartolomeo. (See *Baccio della Porta*.) He seems to have spent in study the whole time of his residence in that city; at least it is known that he executed nothing there but a few portraits, and the cartoon of the 'Entombment of Christ;' the picture itself he painted at Perugia, where he spent a few months, returning afterwards (the third time) to Florence. Again, his studies were his chief em-

ployment, and he executed at this time only two pictures, the 'Madonna,' called '*La belle Jardinière*,' now at Paris, and the 'Madonna with the Fathers of the Church,' now at Brussels. Having previously acquired the excellencies of the greatest masters of the Romagna, Raffaello possessed himself of those of the Florentine school: he now considered himself competent to undertake great works, and accordingly his uncle Bramante, the architect of St. Peter's, procured him employment at Rome, by recommending him to Julius II., to decorate the Vatican. At the beginning of 1508, aged only twenty-five, he began the pictures of the splendid suite of apartments, called *La Segnatura*: the first were an emblematical representation of Theology. The Pope was so satisfied with the performance that he ordered all the works of Bramantino, Pietro della Francesca, and others to be effaced, on the walls of the chamber, in order that the whole might be decorated by Raffaello. The mandate was instantly put in execution, and the works of the former masters disappeared with the exception of one painted by Perugino, and some ornamental parts by Sodoma, preserved at the instant solicitation of Raffaello himself.

From this time (about 1509), no trace is to be found in the works of the young master of his first style; he has abandoned every vestige of the antique gilding and manner. On the second wall of the chamber, he represented Philosophy, in the famous picture of fifty-two figures, now styled the 'The School of Athens;'; on the third wall, Jurisprudence; on the fourth, Poetry. These achievements, finished in 1511, are the first examples of his third and best style. Towards the close of 1512, he commenced the pictures of the second apartment of the Vatican. The first subject was

by the prayers of Onias;'; on the other side of the chamber the 'Miracle of the Mass at Bolsena,' the 'Deliverance of St. Peter from prison,' and 'Leo the Great stopping the progress of Attila.' During the completion of these works (1513) Julius II. died, and was succeeded by Leo X., who continued Raffaello in his employment; it is understood that the two last pictures are illustrative of the history of the pontiff himself, who had been imprisoned at Ravenna. In the third apartment, Raffaello painted four pieces representing 'The Victory gained by St. Leo IV. over the Saracens,' the 'Conflagration of the Borgo Vecchio,' the 'Coronation of Charlemagne,' and 'Leo III. vindicating himself before that monarch.' The three chambers, called the *Stanze*, occupied Raffaello nine years, and were completed in 1517. He then turned his attention to the decoration of the *loggie*, or exterior galleries of the palace, connecting the rooms; these works were chiefly executed from his cartoons by his disciples, Giulio Romano, Giovanni Francesco Penni, Pierino del Vaga, Pellegrino da Modena, Polidoro da Caravaggio, Giovanni da Udine, &c. This series of subjects is generally denominated Raffaello's Bible. At the same time he designed the famous cartoons for the tapestries of the Papal chapel, which were left in Flanders, were purchased by Charles I., at the recommendation of Rubens, and are now in the South Kensington Museum.

The immense works in the Vatican did not prevent Raffaello from engaging in numerous other undertakings; he decorated the palace of Antonio Chigi (now the Farnesina) with frescoes; he painted in oil the 'St. Cecilia,' now in the Louvre; the 'Holy Family,' called *la Perla*; 'Christ bearing his Cross,' called '*Lo Spasimo* da Sicilia,' and 'La Ma-

donna al Pesce'—the three last now in the Escorial — the 'Portrait of Julius II.,' now at Munich [there is a replica in the National Gallery], the 'Portrait of Leo X.,' at Paris; the 'Madonna della Seggiola,' in the Florentine Gallery; the 'Madonna di San Sisto,' at Dresden; and many other Holy Families and devotional subjects for churches and individuals, as well as portraits.

We come now to the last great work and masterpiece of Raffaele, 'The Transfiguration.' 'This is a picture,' says Mengs, 'that combines more excellencies than any of the former works of the master. The expression is more elevated and more refined, the chiaro-oscuro more correct, the perspective better understood, the pencilling finer, and there is greater variety in the drapery, more grace in the heads, and more grandeur in the style.'

With this incomparable masterpiece, ceased the labours and the life of Raffaele. He did not even live to entirely complete it, and the few remaining parts were finished by his scholar Giulio Romano. While engaged upon it, he was seized with a fever, of which he died on April 7th, 1520, aged 37 years.

Raffaele is by common consent placed at the head of his art, not because he excelled all others in every department of painting, but because no other artist has ever possessed the various parts of the art in so high a degree. Lazzarini even asserts that he was guilty of errors, and that he is only the first because he did not commit so many as others. He ought, however, to have allowed that his defects would have been excellencies in any other artist, being nothing more in him than the neglect of that high degree of perfection which he was capable of attaining. The art, indeed, comprehends so many and such difficult parts that no individual artist has been

alike distinguished in all. For example, it has been made a question whether Raffaele did not yield to Buonarroti in drawing; and Mengs himself confesses that he did, as far as regards the anatomy of the muscles, and in strong expression, in which he considers Raffaele to have imitated Michael Angelo. Critics have also often expressed a wish that his female heads had possessed a more dignified character; in this respect he was perhaps excelled by Guido Reni, and, however his children may be, those of Titian are still more beautiful. His true empire was in the heads of his men, which are portraits selected with judgment and depicted with a dignity proportioned to his subject. Vasari calls the air of these heads superhuman, and calls on us to admire the expression of age in the Patriarchs, simplicity of life in the Apostles, constancy of faith in the martyrs, and in Christ in the 'Transfiguration,' he says there is a portion of the Divine essence itself transferred to his countenance, and made visible to mortal eyes. This effect is the result of that quality that is called expression, which is undoubtedly the chief excellence of Raffaele.

Another quality which he possessed in an eminent degree was grace. His Madonnas enchant us, not because they exhibit the perfect lineaments of the Medicean Venus, or of the celebrated daughter of Niobe, but because the painter in their portraits, and in their expressive smiles, has personified modesty, maternal love, purity of mind, and, in a word, grace itself.

In regard to the province of colour, Raffaele must yield the palm to Titian and Correggio, although he himself excelled Buonarroti and many others. That, however, he could excel in this respect is evinced by his portraits, when not being bent on invention, composition, and high style of design, he gives more attention to colouring.

In chiaro-oscuro he was also inferior to Correggio, though no doubt a perfect master of it. To his perspective he was most attentive.

In fact, his highest merit, added to excellency in every part of painting, seems to have been a wonderful felicity in the invention and disposition of his subjects, resulting in an unequalled superiority of composition. In every picture by Raffaelle, the principal figure is obvious to the spectator: we have no occasion to inquire for it; the groups, divided by situation, are united in the principal action; the contrast is not dictated by affectation, but by truth and propriety; a figure absorbed in thought often serves as a relief to another that acts and speaks; the masses of light and shade are not arbitrarily poised, but are in the most select imitation of nature: all is art, but all is consummate skill and concealment of art. They who succeeded Raffaelle and followed other principles, have afforded more pleasure to the eye, but have not given such satisfaction to the mind. The compositions of Paolo Veronese contain a greater number of figures, and more decoration; Lanfranco and the machinists introduce a powerful effect and a vigorous contrast of light and shade; but who would exchange for such a manner the chaste and dignified style of Raffaelle? Poussin alone, in the opinion of Mengs, obtained a superior mode of composition in the groundwork or economy of his subject, that is to say, in the judicious selection of the scene of the event. The philosophy of the art of the great master is resumed in his own axiom, as handed down to us by Federico Zuccaro,—that things must be represented not as they are, but as they ought to be. *Imitators and copyists*:—The works of Raffaelle have been the most extensively copied in the world, and there is not probably, from his time down to us, a scholar in drawing or painting who

has not made studies after them. Personally, he had many pupils, some of whom imitated him very closely. Very often his works were copied by his scholars, retouched by himself, and now pass for originals or duplicates. Among the ablest of those pupils, followers, and in some cases, assistants, were, *Orazio Alfani*, *Pedro Campaña*, *Polidoro da Caravaggio*, *Andrea Comodi*, *Gaudenzio Ferrari*, *Vincenzio da San Gimignano*, *Salvo da Messina*, *Maturino*, *Pellegrino da Modena*, *Francesco Penni*, *Baldassare Peruzzi*, *Raffaellino del Colle*, *Bartolomeo Ramenghi*, called *Bagnacavallo*, *Giulio Romano*, *Andrea Sabbatini*, *Enea Salmeggia*, *Andrea Semini*, *Ottavio Semini*, *Girolamo Siciolante*, *Pietro Stresi*, *Benvenuto Tizio*, *Giovanni da Udine*, and *Pierino del Vaga*.

Raffaellino (del Colle), Italian. Città San Sepolcro. Scholar of Raffaelle. *History*. About 1546.

Raggi (Pietro Paolo), Italian. Genoa. Imitator of the Caracci. *History*. *Landscapes*. D. 1724.

Rahart (Florent Delamere), French. *Portraits*. 1630–1718.

Raibolini (Francesco). See *Francia*.

Raimondo, Italian. Naples. *History*. Living at Turin about 1477.

Rainaldi (Domenico), Italian. Rome. *History*. About 1663.

Rainieri (Francesco), called *La Schivenoglia*. Italian. Mantua. *History*. *Battles*. *Landscapes*. About 1680.

Rama (Camillo), Italian. Brescia. Scholar of Palma the younger. *History*. About 1622.

Ramazza ni (Ercole), Italian. Rome. Scholar of Perugino and Raffaelle. *History*. About 1558.

Rambaldi (Carlo), Italian. Bologna. Scholar of D. Viani. *History*. 1680–1717.

Ramberg (John Henry), German. Scholar of Sir J. Reynolds. *History*. *Portraits*. 1763–1840.

Ramelli (Padre Felice), Italian.

Asti. *History. Portraits. Miniatures.* 1666-1740.

RAMENGHI (Bartolomeo), called *Bagnacavallo*, a distinguished scholar of Francia and Raffaele, introduced a better style at Bologna, and was the first model of the Caracci, of Guido, Albano, and others. *History.* D. 1542.

Ramenghi (Giovanni Battista), the son of the preceding. *History.* D. 1601.

Ramenghi (Bartolomeo), the cousin of the preceding. *Perspective and ornamental.* 16th century.

Ramirez (Geronimo), Spanish. *History.* 17th century.

Ramirez (Felipe), Spanish. *Hunting pieces. Dead game. History.* About 1650.

Ramirez (José), Spanish. *History.* 1624-1692.

Ramirez (Juan), Spanish. *History.* About 1550.

RAMSAY (Allan), an eminent British painter, the son of Allan Ramsay the poet, was born at Edinburgh in 1713; after studying in London under Hyssige, a painter of little note, he went to Italy and became the pupil of Solimena and Imperiali. On his return to England he settled at London, and was considered one of the best *portrait* painters of his time. D. 1784.

Ranbert (Louis le), French. Scholar of Vouet and Le Brun. *Portraits.* 1614-1670.

Ranc (Jean), French. Scholar of Rigaud. *Portraits.* 1674-1735.

Randa (Antonio), Italian. Bologna. Scholar of Guido and Massari. *History.* D. 1650.

Raoux (Jean), French. Scholar of Bon Boullogne. *Historical and fancy subjects. Portraits.* 1677-1734.

Raphael. See *Raffaele*.

Raphon (Johann), German. Probably a scholar of A. Dürer. *History.* About 1500.

Rathbone (John), British. *Landscapes with figures* by Ibbertson, Anderson, &c. D. 1807.

Ratti (Gio. Agost.), Italian. Savona. Scholar of B. Luti. *History. Quarrels. Dances.* 1699-1775.

Ratti (Cav. Carlo Giuseppe), the son of the preceding, an excellent copyist. *History.* 1735-1795.

RAVESTEYN (Hubert van), Dutch. *Butcher's shops. Slaughter-houses. Interiors of kitchens.* Correctly drawn, with a transparent colouring and an excellent chiaro-oscuro. B. 1640(?).

RAVESTEYN (John van), an eminent Dutch *portrait* painter, born about 1580, evinced great merit in this branch of the art, though it is not known by whom he was instructed. D. 1657.

Ravesteyn (Arnold van), the son of the preceding, and his pupil. *Portraits.* 1615-1676.

Ravesteyn (Nicholas van), Flemish. Scholar of J. de Baan. *Portraits. History.* 1661-1750.

Raviglione (di Casale), Italian. *History.* 17th century.

Razali (Sebastiano), Italian. Bologna. Scholar of the Caracci. *History.* 17th century.

RAZZI (Cav. Giov. Antonio), called *Il Sodoma*, an eminent Italian painter, born probably at Vercelli, in 1479, studied under Giacomo dalle Fonte, but formed his style on that of Leonardo da Vinci. He went to Rome, was employed by Pope Julius II. and Agostino Chigi, and afterwards settled at Siena, where his best works are to be seen. *History.* D. 1554.

Read (Katherine), an English paintress. *Portraits.* Died 1778.

Realfonso (Tommaso), Italian. Naples. Scholar of A. Belvidere. *Still-life. Fruit. Flowers.* 17th century.

Recchi (Giov. Paolo and Giov. Battista), two brothers of Como, scholars of Morazone. *History.* 16th century.

Recco (Cav. Giuseppe), Italian.

Naples. Scholar of A. Falcone. *Hunting and fishing pieces.* 1634-1695.

Rechberger (Franz), German. Scholar of F. Brandt. *Landscapes* in the style of Ruysdael and Everdingen. B. 1771.

Reclam (Frederick), German. *Landscapes. Portraits.* 1734-1774.

Reder (Christian), German. *Battles. Landscapes. Humorous subjects.* 1656-1729.

REDI (Tommaso), Italian. Florence. Scholar of Gabbiani and Maratti. *History. Portraits.* 1665-1726.

Redmond (Thomas), British. *Miniatures.* D. 1785.

Redouté (Pierre Joseph), Flemish. *Flowers.* D. 1840.

Redouté (Henry Joseph), brother of the preceding. *Animals.*

Regnault (Jean Baptiste), French. *History. Allegories.* 1754-1831.

REGNAULT (Henri), a rising French painter of extraordinary merit, killed in the Franco-German war of 1871, at the age of 28. *History. Portraits.*

REINAGLE (Philip, R.A.), English. Scholar of Allan Ramsay. *Portraits. Hunting pieces. Copies* after Potter, K. du Jardin, Berghem, Ruysdael, Hobbema, Wouwerman, A. Vanderveelde. *Panoramic views.* 1749-1834.

Reinagle (Richard Ramsay), the son of the preceding. *Portraits. Animals.* 1775-1862.

REINAGLE (George Philip), son of the preceding. *Marine subjects. Copies* after W. Vanderveelde and Backhuysen. 1802-1835.

Reiner (Wenceslaus Laurent), German. Scholar of P. Brandel. *History. Landscapes. Battles.* D. 1743.

Reinsperger (John Christopher), German. *Portraits.* 1711-1780.

Reiter (Bartholomew), German. *History.* 17th century.

REMBRANDT (Van Ryn, Paul), an illustrious master of the Dutch school, was the son of a *bourgeois* in easy circumstances, and was born at Leyden on July 15, 1607. He studied successively under Jacob van Zwaanenberg, Peter Lastmann, and Jacob Pinas; and it is said he acquired from the last named that taste for strong contrasts of light and shadow for which his works are so remarkable. In 1630, he settled at Amsterdam, where he married a lady named Uilenberg (frequently copied in his works), and soon his fame spread far and wide. Though his *historical* works are exceedingly esteemed, he is certainly more deserving of admiration as a painter of *portraits*. He was a perfect master of all that relates to colouring, distribution of light and shade, and management of the pencil; in the harmony of his tones no other painter, with perhaps the exception of Titian, has equalled him, and he was undoubtedly the greatest magician of *chiaro-oscuro* that the world has ever produced; the seductive simplicity of his arrangements, the expression and character of his heads are wonderful. But in the other parts of the art, especially in correctness of design, perspective, drapery, elevation of taste, he was sadly deficient, and the exquisite charm of his deep shadows hardly succeeds in concealing such gross imperfections. His portraits alone are completely satisfactory to the beholder of taste: without dignity or embellishment, they exhibit so much nature and animation, such truth and force of colouring, that it must be allowed he has never been surpassed in this special branch. Rembrandt had, as a painter, two distinct manners: in the early part of his life, until some time after he settled at Amsterdam, he finished his pictures almost as highly as Gerard Douw did after him. Such are his

'Esther before Ahasuerus,' the 'Woman taken in Adultery' (now at the National Gallery), 'St. Peter in the Boat,' 'St. John in the Wilderness.' He afterwards adopted a greater breadth of light and shadow, and a more commanding facility of execution; in his lights, he sometimes laid on his colours so unsparingly, that they project far from the canvas, and thereby much increase the effect at a distance. D. 1669. In Smith's Catalogue Raisonné is a description of 640 pictures by Rembrandt, and they are certainly not all included in the list. They have never ceased to command the most enormous, and it may be added the most excessive prices. *Imitators and copyists*:—Nicholas *van Bergen*, Ferdinand *Bol*, Ph. Jer. *Brinckman*, Solomon *Coninck*, Benj. *Cuyt*, Jan *Domer*, N. *Drost*, Heyman *Dullaert*, 'Govaert *Flink*, Bernard *Fabritius*, Arnold *de Gelder*, Peter *de Gelder*, Samuel *Hoogstraeten*, Philip *de Koningh*, Nicholas *Maes*, J. B. van *Mol*, Horatius *Paulyn*, Adrian *Verdoel*, Jan *Victor* or *Fictoor*, Gerard *de Wet*, Francis *Wulfhagen* and Gerbrant *vander Eckhout*, the latter especially successful in Biblical subjects.

Remsiyke. Dutch. *History. Portraits.* 18th century.

RENI (Guido), an illustrious Italian painter, born at Bologna in 1575, studied under Denis Calvart, and afterwards in the academy of the Caracci. On leaving the school, he adopted for some time the style of Michael Angelo Caravaggio, then in the full success of novelty: but he soon returned to the opposite style, viz. to the suavity of the most selected forms and the most harmonious shadows. The tender, the pathetic and the devout were the characters in which he peculiarly excelled, and are those which not only distinguish him from every other painter, but almost give him precedence of all.

In expressing the different parts of the body, he had a remarkable peculiarity, for he usually designed the eyes of his figures large, the nostrils somewhat close, the mouths small, the toes rather too much joined and without any great variety. His heads are accounted little inferior to Raffaele's, either in correctness of design or engaging propriety of expression; and it has been justly observed that the merit of Guido consisted in that moving and persuasive beauty, which does not so much proceed from a regularity of features as from the lovely air which he gave to the mouth and the modesty which he placed in the eye. Yet there is somewhat theatrical in his attitudes, whence it seems that he confined all his power to the expression of the countenance. His draperies are always disposed with large folds, in a grand style; and with singular judgment they are contrived to fill up the void spaces, free from stiffness or affectation, yet noble and elegant. His colouring is generally clear and pure; but latterly his pictures had a grayish cast, which changed into a livid colour, and his shadows partook of the green. His pencil was light, and his touch free, but delicate; and though he laboured his pictures highly, he generally gave some bold stroke to his work, in order to conceal the toil and time he had bestowed upon it. Guido is generally regarded as the most distinguished disciple of the school of the Caracci, with the exception of Domenichino, and some even give him the preference. His works are numerous and are to be found in all the principal collections throughout Europe. There are several in the National Gallery, but some of them are of doubtful authenticity, or, if genuine, are among his poorest works. D. 1642. *Guido Reni* established at Bologna one of the most popular schools in Italy. Crespi says

it was frequented by more than 200 pupils. Among his numerous *imitators and copyists* the most successful were : Domenico de *Benedetti*, Paolo *Biancucci*, Giovanni Battista *Bolognini*, Antonio *Buonfanti*, Guido *Cagnacci*, Th. *Campana*, Simone *Cantarini*, Fr. *Carboni*, Cav. Giov. Dom. *Cerrini*, Lorenzo *Cerrini*, Michele *Desubleo*, Luca de' *Ferrari*, Lavinia *Fontana*, Pietro *Gallinari*, Franz *Gessi*, Antonia *Giàrola*, Giorgio *Giuliani*, Lorenzo *Loli*, Uberto *Lalonge*, Cav. Ercole *Maria* (deceived Guido himself), Padre *Feliciano da Messina*, Giov. Bat. *Michelini*, Carl. Fr. *Nuvolone*, Giov. Bat. *Pesari*, Marc' Antonio *Riverditi*, Rollo, Franc. di *Rosa*, Giov. Bat. *Ruggieri*, Luigi *Scaramuccia*, Giov. Giac. *Lementi*, Guido *Signorini*, Giov. Andrea *Sirani*, Giov. Maria *Tamburini*, Seb. *Taricco*, Flam. *Torre*, Andrea *Vaccaro*.

Renou (Antoine), French. Scholar of Vien. *History*. 1731-1806.

Renzi (Cesare), Italian. S. Ginesio. *History*. 17th century.

Resani (Arcangelo), Italian. Rome. *Animals. Huntings*. 1670-1740.

Reschi (Pandolfo), German. *Battles. Landscapes* in the style of S. Rosa. B. 1643.

Restout (Jean), French. Scholar of Jouvenet. *History*. 1692-1768.

Retzsch (Moritz), German. *History. Portraits*. 1779-1859.

Reuven (Peter), Dutch. Scholar of Jordaens. *History. Allegory*. 1650-1718.

Revello (Giov. Battista), Italian. Genoa. *Landscapes. Flowers*. 1672-1732.

Revoil (Pierre Henri), French. Scholar of David. *History. Allegory*. 1776-1842.

Reyn (John de), Flemish. Scholar of Vandyck. *History. Portraits*. 1610-1678.

Reyna (Francisco de), Spanish.

Scholar of F. de Herrera. *History*. 1635-1659.

REYNOLDS (Sir Joshua, P.R.A.), an illustrious English painter, born at Plympton, in Devonshire, 1723, studied under Hudson, and afterwards spent three years in Italy, visiting Rome, Florence, and Venice. In 1752 he settled in London, where his talents before long attracted considerable attention. The picture of his pupil, Giuseppe Marchi, in a Turkish dress, first attracted notice; next came the picture of Miss Greville and her brother, as 'Cupid and Psyche,' executed in a style which had not been seen in England since the days of Vandyck. From that time the celebrity of Reynolds was founded, especially as a portrait painter of ladies, whose images the fashionable world flocked to see. Soon after the accession of George III. to the throne, the master, by the increase of his practice, found himself enabled to purchase a house in Leicester Fields, where he constructed a splendid gallery. In 1762, he produced his celebrated picture of 'Garri-ck between Tragedy and Comedy.' On the institution of the Royal Academy (1768) the presidentship was unanimously conferred upon him, and at the same time he was knighted. The task of delivering public discourses was no part of the duty attached to this office, yet Sir Joshua voluntarily undertook it: the first was pronounced by him in 1769, and the fifteenth, which was the last, in 1790, with what applause and effect the world knows. On April 26, 1769, was the first exhibition of the Royal Academy, and from that time to the year 1790, Sir Joshua sent in no less than 244 pictures. In 1780 he completed his design for the great window in the New College Chapel at Oxford; in 1784 he painted his 'Fortune-teller,' and his celebrated portrait of Mrs. Siddons as the 'Muse of Tragedy'

now in the Grosvenor Gallery. About 1789 he was obliged to relinquish practising the art, on account of weakened eyesight, and he died in 1792. Sir Joshua Reynolds has been justly called the founder of the modern British school of painting; his influence upon its origin and development has undoubtedly been unequalled. Burke says that 'in taste, in grace, in facility, in happy invention, and in the richness and harmony of colouring, he was equal to the greatest masters of the renowned ages;' at all events his fame is established on numerous superlative portraits, and on enchanting representations of the innocence, simplicity, and natural habits of sweet children; in these he stands alone, as well as in the expression of dignity, serene elegance and high breeding of his English noblemen and noblewomen. There are several masterpieces by Sir Joshua Reynolds in the National Gallery, among which the portraits of Gen. Elliott, Edmund Burke, Admiral Keppel, Dr. Johnson, and the 'Age of Innocence,' purchased by Mr. Vernon for 1,520 guineas. His works are always increasing in value, and have been lately extensively copied or imitated, especially for exportation to America.

Reynoso (Don Anton. Garcia), Spanish. *History. Landscapes.* 1623-1677.

Rhodes (John), English. *Landscapes.* 1809-1842.

Ribalta (Francisco), Spanish. *History.* 1551-1628.

Ribalta (Juan), the son of the preceding. *History.* 1597-1628.

RIBERA (Jose), called *Il Spagnoletto*, an eminent Spanish painter, born in 1588, studied first under Ribalta, then set out for Italy, and arriving at Naples in 1606, while Caravaggio was residing in that capital, was favoured with the advice and instructions of that master, whose

style he adopted. He settled at Naples, where he practised his art with great success. *History. Portraits.* D. 1656.

Ricca, or **Ricco** (Bernardino), Italian. Cremona. *History.* About 1512.

Ricchi (Pietro), called *Il Lucchese*. Scholar of Passignano. *History.* 1606-1675.

Ricchiedo (Marco), Italian. Brescia. *History.* 16th century.

Ricchino (Francesco), Italian. Brescia. Scholar of Bonvicino (Moretto). *History.* About 1568.

Ricci (Antonio). See *Barbalunga*.

Ricci (Camillo), Italian. Ferrara. *History.* 1580-1618.

Ricci (Giov. Battista), called *da Novara*. *History.* 1545-1620.

RICCI (Sebastiano), a distinguished Italian painter, born at Belluno in 1659, studied under Fed. Crivelli and Aless. Magnasco, travelled in Italy and Europe, and resided for ten years in England. Like Luke Giordano, he attained great skill in imitating the eminent Italian masters: one of his Madonnas at Dresden was for some time attributed to Correggio, and his imitations of Paolo Veronese would deceive the best judges. *History.* D. 1734.

Ricci (Marco), the nephew and scholar of the preceding. *History. Portraits.* 1680-1730.

Ricciardelli (Gabriele), Italian. Naples. *Landscapes. Marines.* About 1743.

Ricciardelli di Volterra (Daniele), scholar of Razzi and B. Peruzzi. *History.* 1509-1566.

Riccio (Domenico), called *Brusaporci*. Italian. Verona. *History.* 1494-1567.

Riccio (Felice), the younger, the son and scholar of the preceding. *History.* 1540-1605.

Riccio (Gio. Batt.), the brother of the preceding. Scholar of Veronese. *History.*

RICCIO (Mariano), Italian. Messina. Scholar and imitator of Polidoro da Caravaggio. *History*. 1510-1576.

Ricciolini (Niccolo and Michael Angelo), brothers. Italian. Rome. *History*. About 1660.

Richardson (Jonathan), English. *Portraits*. 1665-1745.

Ridolfi (Claudio), Italian. Verona. Scholar of Veronese. *History*. 1560-1644.

Ridolfi (Cav. Carlo), Italian. Vicenza. *History*. 1602-1658.

RIDOLFO (Michele di), called *Ghirlandajo*, an eminent Florentine painter, born about 1510, studied under Lorenzo di Credi, Antonio Sogliani, and Ridolfo di Domenico Ghirlandajo, whose name and manner he adopted. *History*.

Ridolfo (Pietro di), Italian. Florence. *History*. About 1612.

Riedinger (John Elias), German. *Animals*. 1695-1769.

Riesener (Henri François), French. *Portraits* in oil and miniature. 1767-1828.

Rieter (Henry), Swiss. *Landscapes*. 1751-1818.

Rietschoof (John Klaaz), Dutch. Scholar and imitator of Backhuysen. *Sea pieces*. 1652-1719.

RIGAUD (Hyacinthe), an eminent French portrait painter, born in 1659, studied under Ch. Le Brun, and attained such eminence in portraits that he was called the *French Vandyck*. He painted also *history*. D. 1743. *Imitators and copyists*:—Jean Ranc, Nicolas Desportes, David Leclerc.

Rigaud (Jean), French. *Landscapes*. *Views of towns*. 1700-1754.

Riley (John), English. *Portraits*. 1646-1691.

Riley (Ch. Reuben), English. *Portraits*. 1752-1798.

Riminaldi (Orazio), Italian. Pisa. Scholar of O. Lomi (Gentilleschi). *History*. 1598-1631.

Riminaldi (Girolamo), brother of

the preceding. *History*. About 1630.

Rincon (Antonio del), Spanish. *History*. *Portraits*. 1446-1500.

Ring (Peter de), Dutch. *Fruit*. *Fish*. *Still-life*. About 1650.

Ringgli (Gothard), Swiss. *History*. *Allegories*. 1575-1635.

RIPPINGILLE (Edward Villiers), a British painter, born 1798, was a self-taught artist. He exhibited his first picture, 'Enlisting,' at the Royal Academy in 1813; and stimulated by his success, he devoted himself to the representation of rural scenes illustrating English manners and customs. D. 1859.

Ristoro (F.), Italian. Florence. *Religious subjects*. About 1264.

Risueno (José), Spanish. *History*. About 1640.

Rivalz (Jean Pierre), French. Toulouse. *Perspectives and architectural views*. *History*. 1625-1706.

Rivalz (Antoine), the son of the preceding. *History*. *Good copies*. 1667-1735.

Rivalz (Jean Pierre), the son of the preceding. *History*. D. 1785.

Rivarola (Alfonso), called *Il Chenda*. Italian. Ferrara. *History*. 1607-1640.

Rive (Pierre Louis), Swiss. *Portraits*. B. 1753.

Riverditi (Marc' Antonio), Italian. Alessandria. *History*. *Portraits*. 18th century.

Riviera (Francesco), French. Leghorn. *Conversations*. *Turkish ballets*. 18th century.

Rizi (Francisco), Italian. Born in Spain, where he lived. *History*. D. 1685.

Rizi (Fray Juan), the brother of the preceding. *History*. B. 1595.

Robart (—), Dutch. Scholar and imitator of Van Huysum. *Fruit*. *Flowers*. *Landscapes*. 18th century.

Robatto (Giovanni Stefano), Italian. Savona. Scholar of C. Maratti. *History*. 1649-1733.

Robert (Nicolas), French. *Miniatures of animals*. 1610-1684.

Robert (Hubert), French. *Architectural and perspective views*, combining the styles of Pannini and Joseph Vernet. 1733-1808.

Robert (Paul P. Antoine), French. *History*. 1686-1733.

ROBERT (Leopold), an eminent painter of the French school, born in Switzerland, 1794, studied under David, and travelled in Italy. He had already achieved several excellent pictures of *popular life*, when he committed suicide in 1835.

Roberts (David, R.A.), British. *Landscapes*. 1796-1864.

Robertson (George), English. *Landscapes*. 1747-1788.

Robinson (—), English. Imitator of Vandyck. *Portraits*. 1715-1745.

Robson (George Fennel), English. *Landscapes*. 1790-1833.

Robusti. See *Tintoretto*.

Rocca (Giacomo), Italian. Rome. Scholar of Daniele di Volterra. *History*. 1520-1600.

Roccadirame (Angiolillo), Italian. Naples. Scholar of A. Solario. *History*. 15th century.

Rocchetti (Marc' Antonio), Italian. Faenza. *History*. 16th century.

Rode (Christian Bernard), German. *History*. *Portraits*. 1725-1797.

Roderigo, or **Rodriguez** (Luigi), Italian. Naples. *History* in the style of Arpino. 17th century.

Roderigo (Alonzo), the brother of the preceding. *History*. 1578-1648.

Rodriguez (Frate Adrian), Flemish. *History*. 1618-1669.

Roelas (Juan de las), Spanish. Scholar of Titian. *History*. *Portraits*. 1560-1625.

Roepel (Conrad), Dutch. *Fruit*. *Flowers*. 1679-1748.

Roer (Jacob vander), Dutch. *Landscapes*. 1648-1699.

Roesel (Augustus John), German. *Portraits*. 1705-1759.

ROESTRATEN (Peter), Dutch. The scholar and son-in-law of Fr. Hals. *Portraits* in the style of his master. Also pictures of gold and silver *vases*. *Bas-reliefs*. *Musical instruments*. 1627-1698.

ROGER, of Bruges, an old Flemish master, born about 1390, studied under John van Eyck, and executed historical works on a larger scale than his master, well designed for that early period.

ROKES (Henry Martin), called *Zorg*, or the *Careful*, Dutch. Scholar of David Teniers. Scenes of *Dutch life* in the style of his master. His works are esteemed. 1621-1682.

Roli, or **Rolli** (Antonio), Italian. Bologna. Scholar of M. A. Colonna. *Landscapes*. 1643-1696.

Roli (Giuseppe), Italian. Bologna. Scholar of Canuti. *History*. 1654-1727.

Romain (de la Rue), French or Dutch. Imitator of Asselyn, Swanevelt, and Both. 18th century.

Roman (Bartolomé), Spanish. Scholar of Carducci and Velasquez. *History*. 1596-1659.

Romanelli (Giovanni Francesco), Italian. Viterbo. Scholar of P. da Cortona. *History*. 1617-1662.

Romanelli (Urbano), the son and scholar of the preceding. *History*. D. 1682.

Romani (da Reggio), Italian. Modena. Imitator of Veronese. 17th century.

Romanino (Girolamo), Italian. Brescia. Scholar of St. Rizzi. *History*. 1504-1566.

ROMANO (Giulio Pippi, called), an eminent Italian painter, born at Rome in 1492, was the most distinguished disciple of Raffaello, his heir, and with Giovanni Francesco Penni, the executor, under his will, of his unfinished works. He was particularly successful, as an original painter, in battle pieces, and other warlike subjects, and was, above all, an innum-

itable designer. D. 1546. *Imitators and copyists*:—Teodoro Ghigi, Rimaldo Mantovano, Giulio Tonduzzi.

Romborgh (—), Dutch. *Landscapes*, in the style of Moucheron. 18th century.

Rombouts (Theodore), Flemish. Scholar of Ab. Janssens. *History*. 1597–1637.

Romegiallo (Giovanni Pietro), Italian. Morbegno. Scholar of A. Masucci. *History*. B. 1739.

Romeo (Don José), Spanish. Scholar of A. Masucci. *History*. 1701–1772.

Romeyn (William van), Dutch. *Landscapes* with cattle, in the style of K. du Jardin. 17th century.

ROMNEY (George), an eminent English painter, born at Furness, near Dalton, Lancashire, in 1734, studied under a portrait painter of little note, named Steel. In 1762, he settled in London, first as a *portrait* painter, afterwards travelled on the continent, and resided two years at Rome, studying with enthusiastic assiduity the antique and the best works of the great masters. In 1775, when he returned to London, he soon became one of the most popular of portrait painters, and at the same time devoted his attention to *historical* painting. When Boydell projected the Shakspeare Gallery, Romney entered into the scheme with enthusiasm; he also produced many *fancy* subjects, which are among the most esteemed productions of the British school. It is a little singular that Romney was never elected a Royal Academician. This has been attributed to the spirit of rivalry between him and Reynolds. D. 1802.

Roncalli (Cav. Cristoforo), Italian. Volterra. Scholar of Circignani. *History*. 1552–1626.

Roncelli (Giuseppe), Italian. Bergamo. *Landscapes*. *Conflagrations*. 1677–1729.

Rondani (Fr. Maria), Italian.

Parma. Scholar of Correggio. *History*. 1505–1548(?).

Rondinelli (Niccolo), Italian. Ravenna. Scholar of Giovanni Bellini. *History*. 1460–1520.

Rontbout (J. —), Dutch. *Landscapes* in the style of Ruysdael.

Ronzelli (Fabio), Italian. Bergamo. *History*. About 1629.

Roodtseus (Albert), Dutch. *Portraits*. 1590–1648.

Roodtseus (John Albert), the son of the preceding. *Portraits*. Some of his productions equal B. Vander Helst. 1615–1674.

Roodtseus (Jacob), the brother of the preceding. Scholar of D. de Heem. *Flowers*. *Still-life*. D. 1669.

Roore (Jacob de), Flemish. Copies after Rubens and Teniers. *Allegories*. 1686–1747.

Roos (John Henry), Dutch. *Landscapes with figures and animals*. 1631–1685.

Roos (Theodore), the brother of the preceding. Scholar of A. de Bie. *History*. 1638–1671.

ROOS (Philip) called *Rosa da Tivoli*, the son of John Henry Roos, studied under his father, afterwards travelled in Italy, and having married the daughter of Giacinto Brandi, settled at Tivoli. His pictures usually represent *pastoral subjects*, with *herdsmen* and *cattle*, always composed with great taste, while carefully designed from nature; his colouring is full of force, his lights and shadows distributed with judgment; his touch remarkably firm, free, and spirited. His later productions are exceedingly inferior to his earlier works. *Imitators and copyists*:—John Melchior Roos, and Gabriel vander Leeuw.

Roos (John Melchior), the brother of the preceding and his imitator. 1659–1731.

Roos (Joseph), German. *Landscapes*. *Cattle*. B. 1728.

Roper (—), English. *Sporting*

pieces. Race-horses. Dead game. D. about 1762.

Roqueplan (Camille). French. *Landscapes. Genre.* 1803-1855.

Rosa (Amilla di), a Neapolitan paintress. *History.* 1613-1649.

ROSA (Cristoforo), Italian. Brescia. *Perspective and architectural views* (sometimes in the pictures of Titian). 1520-1576.

Rosa (Pietro), the son of the preceding, and a scholar of Titian. *History. Portraits. D.* 1576.

Rosa (Francesco), Italian. Genoa. Scholar of P. da Cortona. *History.* About 1670.

Rosa (Francesco di), called *Pacecco*. Italian. Naples. Scholar of Stanzoni. *History. D.* 1654.

Rosa (Giovanni), Flemish. *Landscapes with animals* (especially hares). *D.* 1638.

ROSA (Salvatore), a celebrated Italian painter, born at Renella near Naples, in 1615. Studied first under his brother-in-law, Fr. Fracanzani, afterwards under Amillo Falcone and Ribera, called *Spagnoletto*; he practised for nine years at Florence with great success, and then settled at Rome. Although he affected to despise landscape painting, being ambitious of shining as an historical painter, posterity cares little for his historical exertions, and his landscapes are chiefly admired. Indeed, the brightest era of landscape painting may be said with truth to have been in the time of Pope Urban VIII., when flourished Claude Lorraine, Gaspar Poussin, and Salvator Rosa. The latter painted *history, landscapes, battle pieces, and seaports*: the scholar of Spagnoletto, he attached himself to the strong natural style and dark colouring of that master, which is in harmony with his subjects. In his landscapes, instead of selecting the cultured amenity which captivates in the views of Claude or Poussin, he made choice of lonely haunts of wolves and robbers; instead

of the delightful vistas of Tivoli and the Campagna, he adopted the savage scenery of the Alps, rocky precipices, caves, with wild thickets and desert plains; his trees are shattered or torn up by the roots, and in the atmosphere itself he seldom introduces a cheerful hue, except occasionally a solitary sunbeam. These gloomy regions are peopled with congenial inhabitants, ferocious banditti, assassins and outlaws. In his marine pictures he followed the same taste. Salvator Rosa wrought with wonderful facility, and could paint a well-finished landscape and insert all the figures in one day. He was also an excellent *portrait* painter. *D.* 1673. His genuine works are eagerly sought after and heavily paid for. His *imitators and copyists* were numerous: the most successful being Giulio Avillino, Taddeo Baldini, Jacob de Heusch, Alessio de Marchis, Lorenzo Martelli, Evangelista Martinotti, Francesco Martinotti, Gaetano Martoriello, Niccolo Massaro, Marzo Masturzo, Pietro Montanini, Pandolfo Reschi, N. Spiering, and Bartolomeo Torregiani.

Rosa (Sigismondo), Italian. Roman. Scholar of G. Chiari. *History.* 18th century.

Rosa da Tivoli. See *Roos* (Philip).

ROSALBA (Carriera), a celebrated Italian paintress, born at Chiozza near Venice in 1675. Studied under Diamantini, and practised oil painting for some time, but is better known for her excellent *portraits* in crayons. *D.* 1757.

Rosalba (Antonello), Italian. Messina. *History.* 16th century.

Rose (Susan Penelope), an English paintress of *miniatures.* 1652-1700.

Rosel (John Augustus), German. *Miniatures. Insects.* 1705-1759.

Roselli (Niccolo), Italian. Ferrara. Copies after the old masters. About 1568.

Roser (M.), German. Copies after the Italian and Flemish masters. 1737-1804.

Rosetti (Domenico), Italian. Venice. *Perspective. Architecture.* 1690-1760.

Rosi (Alessandro), Italian. Florence. Scholar of C. Dandini. *History.* 1627-1697.

Rosi (Zanobi), Italian. Florence. Scholar of C. Allori. *History.* 17th century.

Rosi (Giovanni), Italian. Florence. Scholar and imitator of G. Falgani. 17th century.

Ross (Sir William Charles), R.A. English. *Miniature portraits.* 1794-1860.

ROSSELLI (Cosimo), an eminent Florentine master, born about 1416, acquired considerable reputation in his native city, and was invited to Rome by Sixtus IV. to assist in ornamenting the Sistine Chapel, in conjunction with Domenico Ghirlandajo, Pietro Perugino, Sandro Botticelli, and other eminent artists. *Religious history.* Died about 1484. He was the instructor of Baccio della Porta.

Rosselli (Matteo), Italian. Florence. Scholar of Passignano. *History.* 1578-1650.

Rossetti (Giov. Paolo), Italian. Volterra. Scholar of D. Ricciarelli. *History.* B. 1568.

Rossi (Antonio), Italian. Bologna. Scholar of M. A. Franceschini. *History.* 1700-1753.

Rossi (Anicò), Italian. Naples. Scholar of L. Giordano. *History.* 1660-1719.

Rossi (Antonio), called *de Rubeis*. Italian. Cadore. Perhaps the instructor of Titian. *History.* 15th century.

Rossi, or **Rossis** (Angelo), Italian. Florence. *History.* B. 1742.

Rossi (Carlo Antonio), Italian. Milan. Scholar of the Procaccini. *History.* 1580-1648.

Rossi (Enea), Italian. Bologna.

Scholar of the Caracci. *History.* About 1600.

Rossi (Francesco). See *Salviati*.

Rossi (Gabriele), Italian. Bologna. *Architecture. Perspective.* About 1650.

Rossi (Giov. Battista), called *Il Gobbino*. Italian. Verona. Scholar of A. Turchi. *History.* About 1630.

Rossi (Giov. Stefano), Italian. Genoa. Scholar of Strozzi. *History.* 1719-1769.

Rossi (Girolamo), Italian. Brescia. Scholar of C. Rama. *History.* About 1640.

Rossi (Girolamo), Italian. Bologna. Scholar of F. Torre. About 1660.

Rossi (Girolamo), called *de Rubeis the elder*. Italian. Bologna. Scholar of S. Cantarini. *History.* About 1670.

Rossi (Girolamo), called *de Rubeis the younger*, the son of the preceding. *Portraits.* About 1700.

Rossi (Lorenzo), Italian. Florence. Scholar of P. Dandini. *History.* D. 1702.

Rossi (Muzio), Italian. Naples. Scholar of Cav. M. Stanzioni. *History.* 1626-1651.

Rossi (Niccolo Maria), Italian. Naples. Scholar of L. Giordano. *History.* 1645-1700.

Rossi (Pasquale), Italian. Vicenza. *History. Gaming parties. Conversations. Concerts.* 1641-1725.

ROSSO (Il), called by the French *Maitre Roux*, an eminent painter, born at Florence in 1496, was the most eminent disciple of the school of Andrea del Sarto; he afterwards gained improvement by studying the works of Buonarroti and Parmiggiano. Not meeting in Italy with the success he anticipated, he resolved to go to the court of Francis I. of France, who at that time was the great patron of art. He was appointed by that monarch superintendent of the works at the palace of Fontainebleau, built the great gallery in that palace, and deco-

rated it with twenty-four pictures, emblematic of the principal actions in the life of Francis I., some of which were subsequently destroyed to make way for the works of Primaticcio. His style is characterised by grandeur, originality, dignity, animated expression in his heads, a tasteful arrangement of his draperies and ornaments, lively colouring, free and firm pencilling, with a broad and effective distribution of lights and shadows. Il Rosso poisoned himself in 1541.

Rotari (Pietro, Conte), Italian. Verona. Scholar of A. Balestra. *History. Portraits.* 1707-1762.

ROTTENHAMER (John), an eminent German painter, born at Munich in 1564, travelled in Italy, returned to his own country with an established reputation, and settled at Augsburg. His most celebrated work is an altarpiece in that city. He was fond of decorating his pictures with rich and splendid accessories, and of introducing the naked figure, which he piqued himself on designing with taste, and colouring with delicacy. *History.* 1564-1606.

Rousseau (Jacques), French. Scholar of Claude. *Landscapes.* 1630. D. in London 1693.

Rovere (Ricardo), Flemish. *Landscapes.* Settled at Milan about 1565.

ROVERE (Giov. Mauro), called *Il Fiammingo*, the son of the preceding. Scholar of the Procaccini. *History. Perspective. Battle pieces.* B. at Milan 1570.

ROVERE (Giov. Batt. and Marco), called *Fiamminghetti*, of the same family. *Landscapes. Battle pieces. History. Frescoes.* 16th century.

Rovira (Hippolito), Spanish. *History.* 1693-1735.

Roy (Jean Baptiste), Flemish. *Landscapes. Cattle.* 1759-1839.

Roze (Mademoiselle), Dutch. Excellent copies in threads of silk floss. 1632-1682.

Rubbiani (Felice), Italian. Mo-

dena. Scholar of D. Bettini. *Fruit. Flowers. Birds. Fish.* B. 1677.

RUBENS (Peter Paul), an illustrious Flemish painter, was born either at Siegen or at Cologne (where his father, one of the principal magistrates of Antwerp, was at the time) on the feast day of St. Peter and St. Paul, 1577. He received a very liberal education, and showing an evident inclination for painting, studied successively under Tobias Verhaecht, Adam van Oort, and Otho Venius. It was from the latter that he acquired that taste for allegory for which he was remarkable through life. In 1600 he set out for Italy, and after spending a short time at Venice in examining the works of the Venetian masters, he proceeded to Mantua, and having a good letter of introduction for the Duke, who possessed an admirable collection of paintings and antique statues, he was received with marked distinction. After having spent two years in the service of the Duke of Mantua, copying and studying especially the great works of Giulio Romano, he requested and received permission to revisit Venice for the purpose of studying the works of Titian and Paolo Veronese, from which he acquired that splendid manner of colouring so much admired in his works. On his return to Mantua he painted three magnificent pictures for the church of the Jesuits, which evince the progress he made at Venice, and are considered among his finest works. The Duke commissioned Rubens to visit Rome, to execute copies of several celebrated works, which he performed in admirable style, at the same time availing himself of the opportunity of studying all the best works of art in that metropolis. In 1605, the Duke of Mantua having occasion to send an envoy to the Court of Spain, employed Rubens as a person eminently fitted for the delicate mission. He successfully accomplished the negotiations confided

to him, painted the portrait of Philip III., and received from that monarch the most flattering marks of distinction. Soon after his return he again proceeded to Rome, and next visited Genoa. Having now been absent eight years, he was suddenly recalled to Antwerp in 1608 by the severe illness of his mother, who died before his arrival. He was about to return to Italy, when the Archduke Albert and the Infanta Isabella induced him to abandon his intention. He settled at Antwerp, where he married, built a magnificent house, with a saloon in the form of a rotunda, which he embellished with antique statues, busts, vases, and pictures by the most celebrated masters. Amidst these select productions of art, he passed about twelve years in the tranquil exercise of his great abilities, producing an astonishing number of admirable pictures for the churches and public edifices of the Low Countries (especially his immortal masterpiece 'The Descent from the Cross,' now in the Cathedral at Antwerp). He also instructed numerous pupils. In 1620 Marie de Medicis commissioned Rubens to decorate the Gallery of the Luxembourg with a series of emblematical paintings, in twenty-four compartments, illustrative of the principal events of her life. The series was painted at Antwerp, except two pictures, which he finished at Paris in 1623, when he arranged the whole in the gallery. It was at that time that he became acquainted with the Duke of Buckingham, as that nobleman was passing through France on his way to Madrid, who afterwards gave him 10,000*l.* for his collection of antiques and paintings. On his return to Antwerp his time was occupied in executing numerous commissions till 1628, when the Infanta Isabella despatched him on a delicate political mission to the Court of Spain. On his arrival at the Spanish capital, he

was received in the most gracious manner by Philip IV., and completely captivated that monarch and his minister, the Duke of Olivares, by his magnificent productions. The Duke had just founded the convent of the Carmelites at Loeches, near Madrid, for which the King, as a mark of favour to his minister, commissioned Rubens to paint four pictures of large dimensions, which are not surpassed by any of his other works for admirable composition, grandeur of design, and richness of colouring. He also painted eight grand pictures for the royal palace at Madrid. For these great works he was munificently rewarded, received the honour of knighthood, and the golden key of a gentleman of the royal bedchamber. In 1627 he returned to Flanders, and was immediately despatched to England on a secret mission by the Infanta, to ascertain the disposition of the Government on the subject of peace. The King, Charles I., an ardent lover of the fine arts, received the illustrious painter with every mark of distinction, and immediately employed him in painting the ceiling of the banqueting-house at Whitehall, where he represented the apotheosis of his father, James I. In one of the frequent royal visits during the execution of the work, he alluded with infinite delicacy and address to the subject of a peace with Spain, and finding the monarch not averse to such a measure, he immediately produced his credentials. Charles at once appointed some members of his Council to negotiate with him, and a pacification was soon effected. The King was so highly pleased at the result that he presented Rubens with his own sword, enriched with diamonds, his hatband of jewels, valued at 10,000 crowns, a gold chain (which Rubens wore afterwards), and knighted him. Rubens returned to Antwerp, and continued to exercise his pencil with undiminished industry

and reputation till 1635, when he experienced some aggravated attacks of the gout; he died in 1640, aged 63 years. Rubens was undoubtedly one of the most original painters that ever lived. He painted *allegory, history, portraits, landscapes, animals, fruit, and flowers*, with equal excellence. He possessed inexhaustible fertility of invention, carried the art of colouring to its highest excellence, and thoroughly understood the principles of chiaro-oscuro; his draperies are simple, broad, and grand; his carnations have the appearance of nature, and the warmth of life. His greater excellence appears in his grand compositions, for as these were to be seen at a distance, he laid on a proper body of colour with uncommon freedom, and fixed all his tints in their proper places, never impairing their lustre by breaking them, but touching them only in such a manner as to give them lasting force, beauty, and harmony. Rubens has been accused as defective in design, and it is generally allowed that he was frequently incorrect in his drawing, and that his figures, particularly those of females and children, are devoid of elegance, grace, and beauty. The number of works executed by Rubens is truly astonishing. In Smith's Catalogue are described about 1800 pictures, considered genuine, in the different public and private collections of Europe. It is well known that a great number of these were executed by his numerous scholars and assistants, under his direction, from his designs, and then finished by himself. Wildens, Van Uden, and Mompers, in particular, assisted him in his landscapes, and Snyders in his animals. His principal scholars were: Anthony *Vandyck*, Justus *van Egmont*, Theodore *van Thulden*, Abraham *Diepenbeck*, Jacob *Jordaens*, Peter *van Mol*, Cornelius *Schut*, John *van Hoeck*, Simon *de Vos*, Peter *Soutman*,

Deodato *Delmont*, Erasmus *Quellinus*, Francis *Wouters*, Francis *Snyders*, John *Wilden*, Lucas *van Uden*, and Jodocus *Mompers*. Several other distinguished Flemish painters of the period, who were not his pupils, imitated his style; the most eminent of whom were Gerard *Seghers*, Gaspar *de Crayer*, and Martin *Pepin*. Besides the genuine paintings of Rubens, there are a multitude of doubtful authenticity attributed to him.

Rubenstein (—), German. *Still-life. Dead game. Portraits.* D. in London, 1763.

Rubiales (Pedro de), Spanish. Scholar of Fr. Salviati. *History.* About 1550.

Rubira (Andres de), Spanish. *History.* D. 1760.

Rubira (José de), the son of the preceding. Imitator of Murillo. *History.* 1747–1787.

Rufo (José Martin), Spanish. *History. Portraits.* 18th century.

Rugendas (George Philip), German. *Battle pieces.* 1666–1742.

Ruggieri (Antonio), Italian. Florence. *History.* 17th century.

Ruggieri (Ant. Maria), Italian. Milan. *History.* 18th century.

Ruggieri (Giov. Battista), Italian. Bologna. Scholar of Domenichino and Fr. Gessi. *History.* D. 1659.

Ruggieri (Ercole), the brother of the preceding. Imitator of Fr. Gessi. *History.* 17th century.

Ruggieri (Girolamo), Italian. Vicenza. *History. Landscapes. Battles.* 1662–1717.

Ruggieri (Guido), Italian. Bologna. Scholar of Francia. *History.* About 1550.

Ruiz de la Iglesia (Fr. Ignacio), Spanish. *Portraits. History.* 1640–1704.

Ruiz Gixon (Juan Carlos), Spanish. *History.* Imitator of Herrera the younger. About 1650.

Ruiz Gonzales (Don Pedro), Spanish. *History.* 1633–1709.

Runciman (Alexander), British. *Landscapes. History.* 1736-1780.

Ruoppoli (Giov. Battista), Italian. Naples. *Fruit. Flowers. Fish. Shells.* D. about 1685.

Rupprecht (Fred. Charles), German. *Landscapes. Portraits.* 1779-1831.

Ruschi, or **Rusca** (Francesco), Italian. Rome. Scholar of M. A. da Caravaggio. *History.* 17th century.

Russ (Charles), German. *History.* 1779-1843.

Russell (Theodore), English. A nephew of C. Jansen, and copyist of the small pictures of Vandyck. Much employed as a *portrait* painter. B. 1614.

Russell (John), English. *Portraits* in crayons. 1744-1806.

Russi (Giovanni de), Italian. Mantua. *Miniatures.* About 1450.

Russo (Giov. Pietro), Italian. Capua. *History.* D. 1667.

Rustici, called *Il Rustico*. Italian. Siena. *Grotesque subjects.* 16th century.

Rustici, called *Il Rustichino*, the grandson of the preceding. *History.* D. 1625.

Ruta (Clemente), Italian. Parma. *History. Battles. Banditti.* 1688-1767.

Ruviale (Francisco), called *Il Polidorino*. Spanish. Scholar of P. da Caravaggio. *History.* About 1540.

Ruviale (Spagnuolo), Spanish. *History.* 16th century.

RUYSCH (Rachel), a celebrated Dutch paintress of fruit and flowers, born at Amsterdam, 1664, was the daughter of a well-known professor of anatomy; she studied under Wilhem van Aelst, whom she surpassed soon, being almost equal in merit to Jacob van Huysum. D. 1750. Her works are exceedingly scarce (no more than about 50 being recorded), and always command very high prices. Like Van Huysum, she had no successful *imitator*.

RUYSDAEL, or **RUISDAEL** (Jacob), an eminent Dutch landscape painter, born at Haerlem about 1620, was probably a fellow scholar with N. Berghem, born 1624, but under what master it is uncertain. They set out together for Italy, at least it is supposed they did so. In fact, little is known of his life. But there can be no dispute about his works: Ruysdael is justly considered one of the most eminent *landscape* painters of the Dutch school. His pictures generally represent the most interesting views in the vicinity of Haerlem, or occasionally the rocky borders of the Rhine, with cascades and waterfalls. He rarely painted a picture without a river, brook, or pool of water. His grounds are agreeably broken, his trees of the most pleasing forms, his skies clear, with light floating clouds; his distances have always a fine effect, and his masses of light and shadow are distributed with excellent judgment. His talents were not confined to landscapes: he painted *sea pieces* with equal success, and his pictures of fresh breezes and gales are admirable. D. 1681. The pictures of Ruysdael are numerous (certainly more than 500), and nevertheless are held in the highest estimation. Ostade, Vanderveelde, and Wouwerman frequently inserted the figures in his works. — *Imitators and copyists*: — Francis Decker, Cornelius Dubois, Jan van Kessel, Isaac Koene, J. Roubout, Henry vander Straeten, John Renier de Vries.

Ruysdael (Solomon), the elder brother of the preceding. Painted *landscapes* and *river views* in the manner of John van Goyen; he imitated variegated marbles with exact precision. 1616-1675.

Ry (Peter Dankers van), Dutch. *Portraits.* 1605-1659.

Ryck (Peter Cornelius de), Dutch. Scholar of J. Bassano. *History.* 1566-1628.

RYCKAERT (Martin), Flemish. *Landscapes with architecture and waterfalls*, sometimes with figures by John Breughel. 1591-1636.

RYCKAERT (David), the son of the preceding, born at Antwerp in 1615, studied under his father, but followed the style of Teniers, Ostade, and Brouwer. His pictures usually represent *conversations, musical parties, assemblies of peasants*. He was fond of representing subjects *by candlelight*, and gave a lively expression to his heads, with a clear

and transparent colouring, a light and spirited pencil. D. 1677.

Rysbrack (G.), Dutch. *Flowers. Dead game*. About 1650.

RYSBRAECK (Peter), Flemish. Scholar of François Milé. *Heroic landscapes* in the style of Poussin. 1657-1716.

Rysen (Werner van), Dutch. Scholar of C. Poelemborg. *Landscapes* with figures in the style of his master. B. about 1600.

Ryx, or **Ryckx** (Nicolas), Flemish. *Landscapes. Seaports*. 1637-1695.

S

Sabbatini (Andrea), called A. da Salerno. Italian. *History*. 1480-1545.

Sabbatini (Lorenzo), called L. da Bologna. Italian. *History*. About 1540-1577.

Sacchi (Andrea), Italian. Rome. Scholar of Fr. Albano. *History*. 1600-1661.

Sacchi (Antonio), Italian. Como. *History*. D. 1694.

Sacchi (Carlo), Italian. Pavia. *History*. 1617-1706.

Sacchi (Gaspere), Italian. Imola. *History*. 16th century.

Sacchi (M——), Italian. Casale. *History*. About 1625.

Sacchi (Pietro Francesco), Italian. Pavia. *History*. About 1460-1530.

Sacço (Scipione), Italian. Cesena. Scholar of Raffaello. *History*. About 1545.

Saeuredam (Peter), Dutch. *Architecture. Interiors of churches*. 1597-1666.

SAFTLEVEN (Cornelius), Dutch. *Drolls. Interiors of farm-houses and kitchens, village sports and festivals*, in the style of A. Brouwer and Teniers. Esteemed. 1606-1673.

SAFTLEVEN (Hermann), the younger brother of the preceding, studied under John van Goyen, but did not follow his style. *Picturesque*

views of the Rhine and Moselle, with figures and boats, correctly drawn and highly finished. 1609-1685.

Sagrestani (Giov. Camillo), Italian. Florence. *History* in the style of C. Cignani. 1660-1731.

Sailmaker (Isaac), English. *Marines*. 1633-1721.

Saintones (Jean Pierre), Swiss. Scholar of Vien. *History. Portraits*. 1752-1809.

Saiter, or **Seiter** (Cav. Daniello), German. Scholar of C. Loth. *History*. 1649-1642.

Sala (Vitale), Italian. Cernusco. *History*. 1803-1835.

Salaert (Anthony), Dutch. *History. Portraits*. 1570(?) - 1632.

Salbarelo (Luca), Italian. Genoa. *History*. B. about 1610.

Salimbeni (Arcangiolo), Italian. Siena. *History*. 1536-1583.

Salimbeni (Cav. Ventura), called Bevilacqua, the son of the preceding. *History*. 1557-1613.

Salincorno (Mirabello da), called Cavalori. Italian. Florence. Scholar of R. Ghirlandajo. *History*. 16th century.

Salini (Cav. Tommaso), Italian. Rome. *History. Flowers. Fruit*. D. 1625.

Salis (Carlo), Italian. Verona.

Scholar of A. Balestra. *History*. D. 1763.

Salm (A. van), Dutch. *Marine views* in black and white, in imitation of pen-drawings. The elder Vanderveelde designed many marine subjects in a similar manner. They are esteemed by some as curiosities of art. About 1650.

Salmeggia (Enea), called *Il Talpino*. Italian. Bergamo. Scholar of the Procaccini. *History*. D. about 1610.

Salmeggia (Francesco and Chiara), the son and daughter of the preceding. *History*. 17th century.

Salmeron (Cristobal), Spanish. *History*. *Animals*. 1603-1666.

Salmeron (Francisco), the brother of the preceding. *History*. 1608-1632.

Salvestrini (Bartolomeo). Italian. Florence. Scholar of G. Bilivert. *History*. D. 1630.

Salvetti (Francesco), Italian. Florence. Scholar of D. Gabbiani. *History*. 18th century.

SALVI (Giovanni Battista), called *Il Sassoferrato*, from the place of his birth, an eminent Italian painter, whose life is little known; he held the same rank in the Roman school as Carlo Dolci did in the Florentine, and delighted in painting *heads and busts* of Virgins, or female saints, with a sweet expression of devotedness and humility. 1605-1685.

SALVIATI (Francesco Rossi, called *Il*), an eminent Florentine painter, born in 1510, studied under Andrea del Sarto and Baccio Bandinelli. *History, religious and fabulous*. 1510-1563.

Salvioni (Rosalba Maria), a Roman paintress. Scholar of S. Conca. *Portraits*. 1658-1708.

Salvucci (Mateo), Italian. Perugia. *History*. 1570-1628.

Sam (Engel), Dutch. *Portraits. Familiar subjects*. 1699-1769.

Samacchini (Orazio), Italian. Bologna. *History* in the style of Correggio. 1532-1577.

Sameling (Benjamin), Flemish. Scholar of Fr. Floris. *History. Portraits*. 1520-1571.

Samengo (Ambrogio), Italian, Genoa. *Landscapes*. 17th century.

Sammartino (Marco), Italian. Rimini. *Landscapes*, with figures. *History*. 17th century.

San-Antonio (Fray Bartolomé de), Spanish monk. *History*. 1708-1782.

Sanchez (Alonzo), Spanish. *History*. About 1508.

Sanchez (Clemente), Spanish. *History*. About 1620.

Sanchez-Cotan (Fray Juan), Spanish. *Still-life. Madonnas with flowers*. 1561-1627.

Sandrart (Joachim de), German. Scholar of G. Honthorst. *History. Portraits*. 1606-1688.

Sandrino (Tommaso), Italian. Brescia. *History*. 1575-1630.

Sandro (Jacopo de), Italian. Florence. An assistant of M. A. Buonarroti. 16th century.

Sanfelice (Ferdinando), Italian. Naples. Scholar of Solimena. *History. Landscape. Perspective. Fruit. Flowers*. 1675-1759.

Sangallo (Bastiano da), Italian. Florence. Scholar of Perugino and Buonarroti. *History. Perspective*. D. 1551.

San Gimignano (Vincenzio di), Italian. Rome. *History*. Imitator of Raffaele. D. about 1527.

San Giorgio (Eusebio di), Italian. Perugia. Imitator of Perugino. *History*. 1478-1550.

San Giovanni (Oliviero da), Italian. Ferrara. *Madonnas*. About 1450.

Santa-Croce (Francesco Rizzo da), Italian. Bergamo. *Religious subjects*. About 1520.

Santa-Croce (Pietro Paolo), Italian. Padua. *Madonnas. Holy Families*. About 1591.

Santafede (Francesco), Italian. Naples. Scholar of A. Sabbatini. *History*. 16th century.

Santafede (Fabrizio), the son of

the preceding. Scholar of Fr. Curia. *History.* 1560-1634.

Santagostino (Giac. Antonio), Italian. Milan. Scholar of the Procaccini. *History.* 1588-1648.

Santalli (Felice), Italian. Rome. *History.* 17th century.

Santarelli (Gaetano), Italian. Pes-
cia. Scholar of O. Dandini. 18th cen-
tury.

SANTERRE (Jean Baptiste), an
eminent French painter, born in 1651.
Studied under Bon Boullogne; he
painted women and young girls with
success in *portraits* and *domestic sub-
jects*; also several *historical* works. D.
1717.

Santi (Antonio), Italian. Rimini.
Scholar of C. Cignani. *History.*
D. 1700.

Santi (Bartolomeo), Italian. Lucca.
Scholar of P. da Cortona. *Ornamen-
tal perspective.* 18th century.

Santi (Domenico), called *Il Men-
gazzino*. Scholar of A. Metelli. *Ar-
chitecture. Perspective.* 1621-1694.

Santi (Giovanni), Italian. Urbino.
The father of Raffaele. *Madonnas.*
Portraits. 15th century.

Santiago-Polmares (Don Fran-
cisco Xavier de), Spanish. *Land-
scapes. Portraits.* 1728-1796.

Santini (the elder and the younger),
father and son. Italian. Arezzo.
History. 17th century.

Santissimo-Sacramento (Fray
Juan del), a Spanish monk. *History.*
1611-1680.

Santo-Domingo (Fray Vincente
de), a Spanish monk. *History.* D.
about 1550.

Santos (Juan), Spanish. *History.*
About 1662.

Santvoort (—), Dutch. *Fami-
liar subjects.* 17th century.

Sarabia (José de), Spanish. Schol-
ar of Zurbaran. *History.* 1608-
1669.

Saracino (Carlo), Italian. Venice.
History in the style of Caravaggio.
1585-1625.

Sarti (Antonio), Italian. Rome.
History. About 1600.

Sarti (Ercole), called *Il Muto di
Ficarolo*. Italian. Ferrara. *History.*
Portraits. 1593-1650.

SARTO (Andrea Vannucci del)
an illustrious Italian painter, born at
Florence 1488, derived his surname
from the occupation of his father, who
was a tailor. He studied first under
Giovanni Barile, an engraver and
painter of little note, and afterwar'ds
under Pietro di Cosimo. But he de-
rived more advantage from studying
the works of Masaccio, Ghirlandajo,
and Leonardo da Vinci, particularly
the latter, than from his instructors.
He executed many works both in oil
and fresco for the churches, convents
and palaces of Florence, so that his
reputation was daily advanced; the
noble picture which he executed for
the Carmelites, 'The Preaching of
St. John,' raised it to the highest
pitch. Notwithstanding his employ-
ment in his native city, he could not
resist the impulse to see the works
of Raffaele at Rome, whither he
went. Soon after, he was invited
by Francis I. to Paris, and received
with the most flattering distinction.
The first piece on which he was em-
ployed was a portrait of the Dauphin,
and afterwards he painted an admi-
rable picture of 'Charity,' both now
in the Louvre. Amidst this flow of
good fortune, he was employed by the
queen-mother to paint a picture of
St. Jerome, but before it was finished
he received letters from his wife, soli-
citing his return to Florence: upon
which, to indulge his desire, he re-
quested a few months' absence, pro-
mising to return with his family, and
settle in France. The king confided
in his integrity, and not only made
him several presents, but intrusted
him with a large sum to purchase
statues, paintings, and other objects of
art. Andrea, however, soon forgot
his engagements, and violated every

tie of honour after he arrived at Florence, by squandering away the king's money. At last he sank into poverty by his prodigality, and after suffering a variety of difficulties and distresses, died of the plague in 1530. The works of Andrea del Sarto abound in the public edifices of Florence, and are seen there in their proper light. Vasari says with justice that he was the most faultless painter of the Florentine school. He perfectly understood the principles of chiaro-oscuro, representing the indistinctness of objects in shadow, and painting with a sweetness truly natural. His outline is always chaste and noble; his colouring full of harmony and force; his carnations beautiful; his draperies easy and graceful. That he attained the highest rank in painting has been denied by some critics. But as Lanzi remarks, 'conceptions of graceful countenances, whose smiles remind us of the simplicity and grace of Correggio; appropriate architecture, draperies adapted to every condition, and cast with ease; popular expressions of curiosity, of astonishment, of confidence, of compassion, and of joy, never transgressing the bounds of decorum, understood at first sight and greatly affecting the mind without agitating it, are charms that are more readily felt than expressed.' Genuine works by Andrea del Sarto are almost never in the market, where they always command immense prices. He has been largely *copied and imitated*, especially by Giuseppe Badaracco, Simone Balli, Lodovico Buti, Jacopo Carucci, Domenico Conti, Felice Ficherelli, Jacone, Nannoccio, Pellegrino Piola, Domenico Puligo, and Andrea Squazzella.

Sartorius (François), French. *Horses. Dogs. Sporting pieces.* D. in London about 1806.

Sarzetti (Angiolo), Italian. Rimini. Scholar of C. Cignani. *History.* 17th century.

Sassi (Cav. Giov. Battista). Italian. Milan. Scholar of Solimena. *History.* 17th century.

Sassoferato (Il). See *Salvi*.

Sauerveld (Alexander), German. *Battle pieces.* 1782-1844.

Sauvage (J. P.), French. *Bas-reliefs* in chiaro-oscuro. 1744-1818.

Savery (James), Flemish. *Landscapes with cattle.* 1545-1602.

SAVERY (Roland), the son of the preceding, and probably his scholar, travelled in France and Italy, where he improved his style. He painted *landscapes* with figures and animals. His easel pictures are the best, and in neatness of touch are accounted little inferior to those of Paul Bril or Breughel. 1576-1639.

Savery (John), the nephew of the preceding and his imitator. *Landscapes.* 1597-1655.

Savoldo (Girolamo), Italian. Brescia. Probably a scholar of Titian. *History.* About 1540.

Savolini (Cristoforo), Italian. Cesena. *History*, in the style of Guercino. About 1678.

Savonanzi (Emilio), Italian. Bologna. *History*, in the style of Guido, 1580-1660.

Savorelli (Sebastiano), Italian. Forli. Scholar of C. Cignani. *History.* 17th century.

Savoie (Charles van), Flemish. *Fabulous history* (chiefly subjects from Ovid). 1619-1669.

Savoie (Daniel), French. Scholar of S. Bourdon. *Portraits.* 1644-1716.

Sbarbi (Antonio), Italian. Cremona. *History. Animals.* About 1725.

Scacciani (Camillo), Italian. Pesaro. *History* in the style of the Caracci. 18th century.

Scacciati (Andrea), Italian. Florence. *Fruit. Flowers.* 1642-1704.

Scaglia (Girolamo), called *Il Parmigianino*. Italian. Lucca. *History.* 17th century.

Scaigrio (Antonio), Italian. Basano. *History*. D. 1640.

Scalabrini (Marc' Antonio), Italian. Verona. *History*. About 1565.

Scalabrino (Lo), Italian. Siena. *Grotesque subjects*. 16th century.

Scalberge (Peter), Flemish. *Landscapes*. 17th century.

Scaligero (Bartolomeo), Italian. Venice. Scholar of Padovanino. *History*. *Amorini*. 17th century.

Scaligero (Lucia), Italian. Venice. *Portraits*. 1637-1700.

Scalvati (Antonio), Italian. Bologna. Scholar of T. Lauretti. *Portraits*. *History*. 1559-1622.

Scaminossi (Raffaello), Italian. Borgo San Sepolcro. *History*. About 1600.

Scannavini, or **Scannavesi** (Maurilio), Italian. Ferrara. Scholar of C. Cignani. *History*. D. 1698.

Scaramuccia (Giovanni Antonio), Italian. Perugia. Scholar of Cav. Roncalli. *History*. 1580-1650.

Scaramuccia (Luigi), called *Il Perugino*, the son of the preceding. Scholar of Guido and Guercino. *History*. D. 1680.

Scarpaccia (Vittore), Italian. Venice. *History*. *Portraits*. 1410-1469.

Scarsella (Sigismondo), called *Il Mondino*. Italian. Ferrara. Scholar of Veronese. *History*. D. 1614.

Scarsella (Ippolito), the son of the preceding. *History* in the *Paolesque* style. D. about 1621.

Schadow (Fred. William von), German. Scholar of Overbeck. *History*. 1789-1862.

Schaffner (Martin), German. *History*. *Portraits*. About 1510.

Schagen (Giles van), Dutch. Scholar of Van Ravesteyn and P. Verbeck. *Interiors* in the style of Ostade. *Portraits*. *Copies* after the Italian and Flemish masters. 1616-1668.

Schalch (John Jacob), German. *Landscapes with cattle and figures*. 1723-1770.

Schalcke (—), Dutch. *Landscapes*. *River scenes*. 17th century.

SCHALCKEN (Godfrey), an eminent Dutch painter, born at Dort in 1643, studied under Solomon van Hoogstraten and Gerard Douw. At first he confined himself to *small cabinet pictures*, chiefly represented by candlelight; but afterwards he was equally successful as a *portrait* painter in small size. His chief merits consist in the neatness and spirit of his touch, the delicacy of his finishing, and a perfect intelligence of the chiaro-oscuro as it relates to objects under the influence of a fixed and local light. His works, however, are often defective in design and expression. D. 1706. *Imitators and copyists*:—Justus van Bentum, Arnold Boonen, R. Moris, Gerard Jan Palthe, Robert Tournier, Anselm Weeling.

SCHEFFER (Ary), an eminent painter of the French school, born in Holland, from a Flemish father, in 1795, studied at Paris under Baron Guérin. His first picture, 'Abel singing a Hymn of Praise,' was exhibited in 1812, and raised high expectations of his future career; he continued the laborious and energetic study of art, and showed a steady progress until 1822, when his painting of 'Francesca da Rimini' gained him universal applause and was even said to mark an epoch in French art, when the painters of that country abandoned the classical teachings and traditions of David, and sought their inspiration more directly from nature. This was followed by his 'Suliot Women' and 'Gaston de Foix,' which were equally successful. *History, sacred and profane, poetry, and genre subjects, portraiture*, were alike practised by Scheffer, and in each class he left works amongst the most popular produced in this century, that, through their general diffusion by the art of engraving, are perhaps the most

widely circulated examples of modern art. 'Christus Consolator,' 'Christ and the Two Marys,' 'Christ Blessing Little Children,' 'Mignon' and 'Margaret,' from Goethe, 'Beatrice,' from Dante, the 'King of Thule,' from Schiller, 'St. Augustine and his Mother,' are the best known of his pictures. A head of Charles Dickens, exhibited at the Royal Academy in 1856, is a striking instance of his skill in portraiture. D. 1858. His works have been largely copied and imitated.

Scheitz (Matthew), German. Scholar and imitator of P. Wouwerman. About 1646.

Schellinks (William), Dutch. Scholar of Lingelbach. *Landscapes and seaports with figures and animals*, correctly drawn and tastefully composed. 1632-1678.

Schellinks (Daniel), brother of the preceding, and his imitator. *Landscapes. Seaports*. D. 1701.

Scheltema (Taco), Dutch. *Portraits* in the style of Vandyck. B. 1760.

Schendel (Bernard), Dutch. Scholar of H. Mommers. *Conversations. Merry-makings. Markets*. 1634-1693.

Schiantischi (Domenico), Italian. Borgo San Sepolcro. Scholar of Bibiena. *Architecture. Perspective*. 18th century.

SCHIAVONE (Andrea), called *Medula*, an eminent Venetian painter, born in 1522, studied under Titian, and painted *history* in competition with Tintoretto. His best works, with the single exception of correctness of design, possess almost every other excellence of the art. His compositions are copious and agreeable, his attitudes graceful and elegant, resembling those of Parmiggiano, whose works he studied; his draperies are cast with judgment and taste; the heads of his females are beautiful, and those of his old men dignified and expressive; his colouring had much

of the glow of Titian, with the sweetness of Andrea del Sarto. D. 1582.

SCHIAVONE (Gregorio), Italian. Padua. Scholar of Squarcione. *History with fruit and flowers*. About 1480.

Schiavone (Luca), Italian. Milan. *Pictorial embroidery*. About 1450.

Schiavoni (Natale), Italian. Chiozza. *History*. About 1790.

Schick (Gottlieb), German. Scholar of Louis David. *History*. 1779-1818.

Schidone (Bartolomeo), Italian. Modena. Scholar of the Caracci. *History*. 1560-about 1615.

Schinkel (Karl Friedrich), German. *History*. 1781-1841.

Schmidt (Isaac), Dutch. Scholar of J. van Huysum. *Landscapes* 1740-1818.

Schmutz (Johann Rudolf), Swiss. Scholar of M. Fuessli. *History. Portraits*. 1670-1715.

Schnebbelie (Jacob), Swiss. *Landscapes*. Died in England, 1792.

Schnorr von Carolsfeld (Johann), called *Hans Veit*. German. *History. Portraits*. 1764-1842.

SCHOEN, or **SCHONGAUER** (Martin), an old German master, born probably at Colmar, about 1420, was one of the earliest, if not the very first German artist, who engraved on copper plates, and carried the mechanical part of the art to an astonishing degree of perfection. With regard to his paintings there is much uncertainty. There are works attributed to him in various galleries, but connoisseurs are divided as to the authenticity of several. There are two, doubtless genuine, in the Church of the Hospital at Colmar, representing the 'Nativity' and the 'Adoration of the Magi,' and another called the 'Virgin in the Rosebush,' in the cathedral of the same city. In the latter, his most celebrated work, the figures are on a gold ground, of life

size, and the colours so blended that the touch of the pencil is imperceptible.

Schoenfeld (John Henry), German. *History. Portraits. Landscapes.* 1609-1675.

Schoenmacker (John Peter), Dutch. *Views of cities*, in the manner of Van der Heyden. 1755-1842.

Schoevarchts (M.), Dutch. *Village festivals.* B. about 1667.

Schoonjans (Anthony), Flemish. Scholar of Er. Quellinus. *History. Portraits.* 1650-1726.

SCHOOR (Nicholas van), Flemish. *Nymphs, genii, and children sporting*, mostly in the *landscapes* of Rysbraeck, and the *flower pieces* of N. Morell. 1666-1726.

Schooten (George van), Dutch. Scholar of C. vander Maas. *History. Portraits.* 1587-1658.

Schorel, or **Schoorel** (John), Dutch. *History. Portraits.* 1495-1562.

Schorn (Charles), German. Scholar of Cornelius, Gros, and Ingres. *History. Portraits.* 1803-1850.

Schotel (John Christian), Dutch. Scholar of M. Schouman. *Marines.* 1787-1838.

Schouman (Artus), Dutch. Scholar of A. vander Burg. *Fabulous history. Landscapes.* 1710-1792.

Schouman (Martin), Dutch. *Landscapes. Marines. River views.* 18th century.

Schroeter (Fred. Charles Constantine), German. *Familiar scenes.* 1794-1835.

Schuppen (Peter van), Flemish. Scholar of Largillière. *History. Portraits.* 1673-1751.

Schurmans (Anna Maria), Dutch. *History. Portraits.* 1607-1678.

Schut (Cornelius), Flemish. Scholar of Rubens. *History.* 1600-1660.

Schut (Cornelius), the younger, the nephew of the preceding. Imitator of Murillo. D. in Spain 1675.

Schutz (Christian George), Ger-

man. *Landscapes. Views on the Rhine.* B. about 1730.

Schuur (Theod. van der), Dutch. Scholar of S. Bourdon. *History.* 1628-1705.

Schwartz (Christopher), German. Scholar of Titian. *History.* 1550-1594.

Schwartz (Johann), Dutch. *Landscapes, with figures and animals.* *History.* 1480-1541.

Schwegman (Hendrik), Dutch. Scholar of P. Vanloo. *Flowers.* 1761-1816.

Schweickhardt (Henry William), German. *Landscapes. Winter pieces.* 1746-1797.

Schyndal, or **Schendal** (Bernard), Dutch. Scholar of H. Mommers. *Assemblies of peasants, merry-makings, interiors of kitchens*, in the style of J. Molinaer. 1659-1716.

Sciaccia (Tommaso), Italian. Mazara. *History.* 1734-1795.

Scilla, or **Silla** (Agostino), Italian. Messina. Scholar of A. Ricci. *History. Landscapes.* 1629-1700.

Scilla (Giacinto), the brother of the preceding. Scholar of A. Ricci. *Landscapes with animals.* D. 1711.

Scilla (Saverio), the son of Agostino S. *Landscapes. Animals. Fruit. Flowers.* 18th century.

Sciorina (Lorenzo della), Italian. Florence. Scholar of Bronzino. *History.* About 1568.

Scipione (Jacopo), Italian. Bergamo. *History.* About 1520.

Scervo (Luca), Italian. Cremona. *History.* About 1460.

Scolari (Giuseppe), Italian. Vicenza. *History.* 16th century.

Scor (Giovanni Paolo), German. *Landscapes with animals.* 17th century.

Scorza (Sinibaldo), Italian. Voltaggio. Scholar of Gio. Bat. Paggi. *Landscapes, with figures.* B. 1589.

SCOTT (Samuel), an eminent English painter, born in London about 1710, was one of the boon companions

of Hogarth. He drew well, and his works were well coloured. He gained a great reputation for his *sea and river pieces*, and for his *topographical views*, filled with groups of figures well drawn and painted; but his works are not much esteemed at the present day. D. 1772.

Screta (Charles), German. *History. Allegories. Portraits.* He had a remarkable talent of imitating the style of the great masters, especially Guido, Murillo, Rubens, and Veronese. In portraiture he delighted to represent his sitters in imaginary characters, such as priestly garb, &c. 1604–1674.

Scutellari (Andrea), Italian. Cremona. *History.* About 1588.

Sebastiano (Lazzaro), Italian. Venice. Scholar of V. Carpaccio. *History.* 16th century.

Sebastiano (Fra). See *Piombo*.

Sebile (Gysbert), Dutch. *History.* 17th century.

Secano (Geronimo), Spanish. *History.* 1638–1710.

Seccante (Sebastiano), Italian. Udine. Scholar of P. Amalteo. *History.* About 1621.

Secchi (Gio. Battista), called *Il Caravaggio*. Italian. Milan. *History.* About 1619.

Secchiari (Giulio), Italian. Modena. Scholar of the Caracci. *History.* D. 1631.

Secu, or **Seeuw** (Martin de), German. Scholar of Fr. Floris. *History.* 1520–1574.

Seddon (Thomas), English. *Landscapes.* 1821–1856.

Sedelmeyer (Jeremiah James), German. *Miniature portraits.* B. 1704.

Segala (Giovanni), Italian. Venice. Scholar of A. Zanchi. *History.* 1663–1720.

SEGERS, or **SEGHERS** (Gerard), an eminent Flemish painter, born at Antwerp in 1589, studied successively under H. van Balen and A.

Janssens, and at Rome, under B. Manfredi, a disciple of M. A. da Caravaggio. To the striking opposition of light and shadow, and the broad opposition of the latter, he added the rich colouring of the Flemish School. He resided for some time at Madrid, where he executed a number of *historical* works, musical *conversations*, and other subjects. On returning to Antwerp, he found that the style of Caravaggio was not favourably received by the public, accustomed as it was to the clear and brilliant colouring of Rubens and Vandyck, and immediately, with a singular flexibility of powers, he changed his manner, and adopted the brightest Flemish hues. Amongst his most celebrated works are the famous ‘Elevation of the Cross,’ in the Church of the Jesuits at Antwerp, and ‘The Adoration of the Magi,’ in the cathedral. He painted also musical parties, soldiers playing at cards, &c. D. 1651.

SEGERS, or **SEGHERS** (Daniel), the brother of the preceding, was also an eminent painter, born at Antwerp in 1590. Having a passion for depicting flowers, he was placed under the instruction of John Breughel, at that time famous for his flower pieces, but afterwards more distinguished for his landscapes. At the age of sixteen he was persuaded to join the Society of the Jesuits; but his superiors, alive to their interest, permitted him to visit Rome, in order to improve his talents. He painted *flower pieces*, elegantly and tastefully composed, and executed with admirable brilliancy and variety. His usual manner of disposing his subjects was in garlands or festoons, round elegant vases of marble, on which were often represented historical subjects by the most distinguished masters. His masterpiece is in the Church of the Jesuits of Antwerp; it represents a garland of flowers, in the centre of which is a picture of the Virgin and

Child by Rubens. D. 1660. His works are much esteemed, and have been extensively copied and imitated, especially and successfully by John Philip *van Thielen* and his three daughters.

Segers, or **Zegers** (—), Dutch. *Landscapes and cattle*, in the style of P. Potter. 1625–1679.

Segovia (Juan de), Spanish. *Marines*. About 1650.

Segura (Antonio de), Spanish. *History*. Copies after Titian. D. 1605.

Seibold (Christian), German. *Portraits*. 1697–1768.

Sellitto (Carlo), Italian. Naples. Scholar of the Caracci. *History*. 17th century.

Sementi (Giov. Giac.), Italian. Bologna. Scholar of G. Reni. *History*. 1580–1638.

Semini (Antonio), Italian. Genoa. *History*, in the style of Perugino. 1485–1549.

Semini (Andrea), the son of the preceding. Scholar of P. del Vaga. *History*. 1510–1578.

Semini (Ottavio), the brother of the preceding. Scholar of P. del Vaga. *History*. 1515–1604.

Semini (Michele), Italian. Rome. Scholar of C. Maratti. *History*. 17th century.

Semitecolo (Niccolo), Italian. Venice. *Religious subjects*. About 1367.

Senave (Jacob Albert), Flemish. Scholar of Suvée. *Village festivals*. 1758–1829.

Sepulveda (Mateo Nunez), Spanish. *History*. 17th century.

Sequeira (Domingo Antonio de), Portuguese. Scholar of A. Cavallucci. *History*. B. 1768.

Serafin (Pedro), called *Il Griego*. Spanish. *History*. 16th century.

Serafini (Serafino de'), da Modena. *Religious subjects*. About 1385.

Serano (Il). See *Gio. Bat. Crespi*.

Serenari (Abate Gaspero), Italian. Palermo. *History*. 18th century.

Serin (N.), Dutch. Scholar of Fr. Quellinus. *History*. 17th century.

Serin (John), the son of the preceding. *Portraits*. B. 1678.

Sermei (Cav. Cesare), Italian. Orvieto. *History*. 1516–1600.

Serodine (Giovanni), Italian. Ascona. Scholar of M. A. da Caravaggio. *History*. 17th century.

Serra (Cristoforo), Italian. Cesena. Scholar of Guercino. *History*. About 1650.

Serra (Miguel), Spanish. *History*. D. at Paris 1728.

Serres (Dominique), French. *Marines. Landscapes. Naval engagements*. D. in London 1793.

Servandoni (Cav. Giov. Girolamo), Italian. Florence. Scholar of Prunini. *Perspective. Architecture*. D. at Paris 1766.

Servi (Constantino de'), Italian. Florence. Scholar of Santo di Titi. *Portraits*. 1554–1622.

Sesto (Cesare da), called *Milanese*, Italian. Milan. Scholar of Leon. da Vinci. *History*. About 1480–1524.

Setti (Ercole), Italian. Modena. *History*. About 1580.

Seve (Gilbert de), French. *History. Allegories. Portraits*. 1615–1698.

Sevilla (Romero y Escalante, Juan de), Spanish. *History*, in the style of Rubens. 1627–1695.

Sevin (Pierre), French. *Portraits*. About 1689.

Seymour (James), English. *Animals*, especially horses. 1702–1752.

Sguazzella, Lo (Andrea), Italian. Città di Castello. Scholar of A. del Sarto. *History*. About 1550.

Shaw (James), English. Scholar of Edward Penny. *Portraits*. D. 1784.

Shaw (James, R.A.), English. *Horses*. D. 1772.

Shaw (Joshua), English. Copies after Berghem, Both, and Cuyp. B. about 1776.

SHEE (Sir Martin Archer, P.R.A.), an eminent British *portrait* painter, born at Dublin in 1769, studied under West, and afterwards at the Royal Academy. In 1799 he was elected an Associate, and in 1800 an Academician. He soon attained great distinction, and at the death of Lawrence, he was elected President of the Academy, on which occasion he received the customary honour of knighthood. He painted the gentlemen of his age, while Lawrence painted the ladies. D. 1850.

Siciolante (Girolamo), Italian. Sermoneta. Scholar of P. del Vaga. *History*. D. about 1580.

Siena (Ansano, or Sano da), an early Italian master. *Religious subjects*. About 1445.

Siena (Baldassare da). See *Peruzzi*.

Siena (Duccio da). See *Duccio*.

Siena (Francesco), called also *Sienese*, an early Italian master. *Religious subjects*. About 1370.

Siena (Francesco Antonio da), Italian. Siena. *History*, in the style of Baroccio. 17th century.

Siena (Francesco di Giorgio da), Italian. Siena. Scholar of B. Peruzzi. *Grotesque subjects*. 16th century.

Siena (Giovanni di Paolo), Italian. Pienza. *History*. About 1450.

Siena (Guido da), an early Italian master. *Religious subjects*. About 1220.

Siena (Marco da). See *Pino*.

Siena (Matteo di Giovanni da), Italian. Siena. *History*. Painted from 1462 to 1491.

Siena (Matteo da), called *Matteino*. Italian. Siena. *Landscapes*. *Perspectives*. 1533-1588.

Siena (Maestro Mino da), called *Minuccio*, an early Italian master. *Religious subjects*. About 1289.

Siena (Michael Angelo da). See *Anselmi*.

Siena, **Segna**, or **Buoninsegna**,

an early Italian master. *Religious subjects*. About 1305.

Siena (Ugolino), an early Italian master. *Religious subjects*. D. 1339.

Siena (Simone da). See *Simone Memmi*.

Sierra (Francisco Perez), Italian. Naples. Scholar of Falcone. *Battles*. *Landscapes*. *History*. 1627-1709.

SIGALON (Xavier), an eminent French painter, born in 1790, studied under Guérin, and painted several *historical* works and *portraits* of considerable merit. D. 1837.

Sigismondi (Pietro), Italian. Lucca. Scholar of P. da Cortona. *History*. 17th century.

SIGNORELLI (Luca), an eminent Italian painter, born at Cortona in 1439, studied under Pietro della Francesca, and was one of the first Tuscan masters who designed the human figure with a true knowledge of anatomy. Michael Angelo Buonarroto did not disdain to imitate some of his naked figures in the 'Last Judgment.' D. 1521.

Signorelli (Francesco), the nephew of the preceding. *History*. About 1520.

Signorini (Guido), Italian. Bologna. Scholar of Guido. *History*. D. about 1650.

Signorini (Guido), Italian. Bologna. Scholar of C. Cignani. 17th century.

Silo (Adam), Dutch. *Marines*. 1670-1760.

Silvestre (Louis), French. Scholar of Le Brun and Bon Boullogne. *Landscapes*. *Portraits*. D. 1728.

Silvestre. There are several in-different French artists of that name in the 17th and 18th century.

Silvestro, an early Florentine master. Scholar of Taddeo Gaddi. *Miniatures*. D. about 1350.

Silvio (Giovanni), Italian. Venice. Probably a scholar of Titian. *History*. *Portraits*. 16th century.

Simmons (John), English. *Portraits*. 1715-1780.

Simone (Maestro), an early Bolognese master. Probably a scholar of Giotto. *Religious subjects*. About 1325.

Simone (Francesco di), the son and scholar of the preceding. *Madonnas*. About 1340.

Simonelli (Giuseppe), Italian. Naples. Scholar of L. Giordano. *History*. 1649-1713.

Simonetti (Domenico), Italian. Ancona. *History*. 18th century.

Simonini (Francesco), Italian. Parma. Scholar of T. Spolverini. *Battles*. *Randitti*. 1689-1753.

Simpson (John), English. *Portraits*. 1782-1847.

Simpson (William, R.S.A.), British. *Portraits*. *History*. 1800-1847.

Singer (John), German. *Landscapes with figures*. D. at Antwerp, 1558.

Singleton (Henry), English. *Miniatures*. *History*, *fabulous and poetical*. *Fancy subjects*. 1766-1839.

Sinjeur (Govert), Dutch. Imitator of P. Wouwerman. 17th century.

Sirani (Giov. Andrea), Italian. Bologna. Scholar of Guido. *History*. 1610-1670.

Sirani (Elizabetta), the daughter of the preceding. *History*, in the style of Guido, also small *pictures* on copper. D. 1664.

Sirani (Anna and Barbara), the sisters of the preceding, her scholars and imitators. 17th century.

Siries (Violante Beatrice), a Florentine paintress. Scholar of Giovanna Fratellini. *Portraits*. *Flowers and fruit*. *History*. 1710-1770.

Slabbaert (Karl), Dutch. *Interiors and familiar subjects*. About 1640.

SLINGELANDT (Peter van), an eminent Dutch painter, born at Leyden in 1640, studied under Gerard Douw. His pictures are delicate and finished, though they are sometimes deficient in the characteristic expression, correctness of design, and magical effects of chiaro-oscuro of the school he belonged to. Probably he is innocent

of many ugly performances ascribed to him. *Interiors*. *Scenes of Dutch life*. 1640-1691.

SLUYS (Jacob vander), Dutch. Scholar of Ary de Voys and Slingelandt. *Conversations and assemblies*. D. 1736.

Smees (John), Dutch. *Landscapes* in the manner of J. Both. D. about 1729.

SMIRKE (Robert, R.A.), an eminent English historical painter, born in 1752, was a student at the Royal Academy, but did not exhibit before 1786. His merits were soon acknowledged, and he was elected a member of that institution in 1792. His favourite subjects are from Scripture, English history and poets, 'Don Quixote' and the 'Arabian Nights.' He was more successful in his cabinet pictures than in those of large size. His works are correctly designed, his figures arranged with judgment and skill, and he gave to his countenances an admirable and appropriate expression. In comic subjects he is full of humour, and always of good taste. His colouring is pleasing, his chiaro-oscuro excellent. D. 1845.

Smit (Andrew), Dutch. *Marines*. About 1650.

Smit (Arnold), Dutch. *Landscapes*. *Marines*, in the manner of Backhuysen. 17th century.

Smith (Francis), English. *Landscapes*. About 1775.

SMITH (William, George, and John), three English painters, born at Chichester, where they resided, and hence called the *Smiths of Chichester*. William was born in 1707, George in 1714, and John in 1717. William and John died in 1764, and George in 1776. It is not known that they had the advantage of any instructor in art, but they established a kind of domestic academy, and by a diligent study of nature, acquired a high reputation in the age in which they lived. William devoted his attention chiefly

to *portraits*, though he occasionally painted *landscapes*, *flowers*, and *fruit*. George excelled in *landscape* painting, and reached an eminent rank in that department; John also painted *landscapes* with nearly equal success.

Smits (Ludolf or Ludewick), called *Hartcamp*, Dutch. *Fruit. Flowers.* 1635–1675.

Smitz (Gaspar), called *Magdalen*. Flemish. *Portraits. Fruit and flowers. Magdalens* (there is always a thistle in the foreground). D. at Dublin in 1707.

Smybert (John), British. *Portraits.* D. at Boston 1751.

SNAYERS (Peter), an eminent Flemish painter, born 1593, studied under H. van Balen, and painted excellent works in *history*, *portraits*, *battles*, *huntings*, and *landscapes*, with a rich, harmonious colouring, nearly approaching Rubens. D. 1662.

Snellincks (John), Flemish. *History. Battles and skirmishes.* 1544–1638.

SNYDERS (Francis), an eminent Flemish painter, born in 1579, studied under H. van Balen, and confined himself for some time to painting subjects of *fruit*, *flowers*, and *still-life*, in which he excelled; but his genius led him soon to paint *animals* and *huntings*, which he designed in a grand style, with surprising fire and spirit. Rubens was a great admirer of his talents, and often employed him to paint the animals and fruits in his pictures, though he himself represented those objects in so admirable a manner. D. 1657. His works are highly valued. *Imitators and copyists*:—*Bernaerts*, Jurian *Jacobsz*, Van *Cuyck*, Bernard *Nicasius*, and Paul *de Vos*, were the most successful; next come Van *Boekel*, Adrian van *Utrecht*, Francis Peter *Verheyden*, and C. *Vouck*.

Soderini (Mauro), Italian. Florence. Scholar of G. dal Sole. *History.* About 1710.

Sodoma, II. See *Razzi*.

Soens (John), Dutch. *Landscapes.* 1553–1611.

Soest, or **Zoest** (Gerard), German. *Portraits* in the style of Terburg and of Sir P. Lely. Died in London, 1681.

Soggi (Niccolo), Italian. Florence. Scholar of P. Perugino. *History.* 1474–1554.

SOGLIANI (Giov. Antonio), Italian. Florence. Scholar of Lorenzo di Credi. *History*, in the style of Fra. Bartolomeo. 1481–1533.

SOLARI (Andrea), called *del Gobbo* and *Milanese*. Italian. Milan. *History.* About 1530.

Solario (Antonio), called *Lo Zingaro*. Italian. Naples. *History.* 1382–1455.

Soldi (Andrea), Italian. Florence. *Portraits.* Died in London about 1766.

Sole (Antonio dal), Italian. Bologna. Scholar of Albano. *Landscapes with figures.* 1606–1684.

SOLE (Giovanni Giuseppe dal), the son of the preceding, raised also to considerable eminence, chiefly by studying and closely following the Venetian masters. *History*, with *architecture* and *landscapes.* 1654–1719.

Solemacker (J. F.) Probably a German. *Landscapes* in the style of Berghem. 17th century.

Soleri (Giorgio), Italian. Alexandria. *Portraits. History.* D. 1587.

Solfarolo (H.), German. *Night scenes, fires, and conflagrations.* 17th century.

Solimena (Angelo), Italian. Naples. Scholar of Stanzioni. *History.* 17th century.

SOLIMENA (Cav. Francesco), called *l'Abati Ciccio*, an eminent Italian painter, the son of the preceding, was born at Nocera de' Pagani, in 1657. He studied successively under his father, Francesco di Maria, and Giacomo de Po, and

next proceeded to Rome, where the works of P. da Cortona were for some time the models of his imitation. He painted with great success *history*, *portraits*, *landscapes*, *animals*, *fruit*, *architecture*, and as he lived to the age of ninety, and was endowed with great celerity of pencil, his works, like those of Giordano, are spread over all Europe. Died at Naples, 1747.

Solis (Juan de), Spanish. Scholar of Alonzo Herrera. *History*. 17th century.

Solis (Francesco de), the son of the preceding. *History*. 1629-1684.

Solvys (Francis Balthasar), Flemish. *Marines*. 1760-1824.

Somers (Bernard and Paul), two brothers, Flemish. *History*. About 1610.

Sommerau (Ludwig), German. *Portraits*. B. 1750.

Son, or **Zoon** (Joris van), Flemish. *Fruit*. *Flowers*. 1622-1676.

Son, or **Zoon** (John van), the son of the preceding, whom he greatly surpassed in similar subjects. Died in London, 1700.

Sophonisba. See *Angosciola*.

Soprani (Raffaello), Italian. Genoa. *Landscapes*. *Perspective*. *Architecture*. D. 1672.

Sordo (Giovanni del), Italian. Pisa. *History*. About 1650.

Sorgh, **Zorg**, or **Zorgh**. See *Rokes*.

Soriani (Carlo), Italian. Pavia. *History*. About 1650.

Soriani (Niccolo), Italian. Cremona. *History*. 15th century.

Sorri (Pietro), Italian. Siena. Scholar of Passignano. *History*. 1556-1622.

Soto (Juan de), Spanish. Scholar of Carducci. *History*. 1592-1620.

Soto (Don Lorenzo de), Spanish. Scholar of Benito Manuel de Aguero. *Landscapes with hermits*. 1634-1688.

Sotomayor (Luis de), Spanish. *History*. 1635-1673.

Soubeyran (Pierre), Swiss. *Portraits*. 1708-1775.

Soutman (Peter), Dutch. Scholar of Rubens. *History*. *Portraits*. 1590-1650.

Sozzi (Olivio), Italian. Catania. *History*. 17th century.

Spada (Lionello), Italian. Bologna. Scholar of the Caracci. *History* in a grand, noble style. 1576-1622.

Spada (Veronica), an Italian paintress. Bologna. *Fruit*. *Flowers*. *Birds*. About 1650.

Spadarino (Gio. Antonio), Italian. Rome. *History*. 1600-1648.

SPAENDONCK (Gerard van), an eminent Dutch painter of *fruit and flowers*, born in 1746, painted also exquisite *miniatures*. Died at Paris, 1822.

Spaggiari (Giovanni), Italian. Reggio. *Perspective*. *Architecture*. D. 1730.

Spaggiari (Pellegrino), the son of the preceding, scholar of Fr. Galli, called *Bibienna*. *Decorative pictures*. D. 1746.

Spagnoletto. See *Ribera*.

SPAGNUOLO (Giovanni), called *Lo Spagno*. Spanish. Scholar of Pietro Perugino. *History*. *Portraits*. About 1500.

Spagnuolo (Il), See *Giuseppe Crespi*.

Spalthof (N.), Dutch. *Italian fairs*. *Markets*. *Carnivals*. 1636-1691.

Speckter (Erwin), German. *History* in oil and fresco. 1806-1835.

Speers (M.), German. Scholar of Solimena. *History*. *Allegory*. 1700-1762.

Spelt (Adrian van der), Dutch. *Flowers*. 1630-1674.

Spencer (Jarvis), English. *Miniatures*. D. 1763.

Spera (Clemente), Italian. Milan. *Landscapes*. *Architectural ruins*. 18th century.

Speranza (Giovanni), Italian.

Vicenza. Scholar of A. Mantegna. *History*. About 1500.

Speranza (Giov. Battista), Italian. Rome. Scholar of F. Albano. *History*. 1610-1640.

Sperling (John Christian), German. *Portraits. History. Allegories*. 1691-1746.

Spey (Martin), Flemish. *Portraits. Fruit. Flowers. Game*. 1777-1815.

Spezzini (Francesco), Italian. Genoa. *History*. About 1575.

Spicer (Henry), English. *Portraits* in miniature. About 1744-1804.

Spierings (N.), Dutch. *Landscapes* in the style of S. Rosa. 1633-1691.

Spiers (Albert van), Dutch. *Allegory. History*. 1666-1718.

Spilberg (John), German. Scholar of Govaert Flinck. *Portraits. Allegory. History*. 1619-1690.

Spilberg (Adriana), the daughter of the preceding, and the wife of Eglon van der Neer. *Portraits* in oil and crayons. B. 1646.

Spilimbergo (Irene di), a Venetian paintress. Scholar of Titian. *History*. About 1550.

Spilman (Henry), Dutch. *Portraits. Landscapes*. About 1755.

Spineda (Ascanio), Italian. Trevigi. Scholar of Palma the younger. *History*. 1588-1648.

Spinello (Aretino), Italian. Arezzo. *Portraits. Religious subjects*. 1308-1400.

Spinello (Parri), the son of the preceding. *Religious subjects*. About 1380.

Spirito (—), French. *Portraits*. 17th century.

Spisano (Vincenzo), called *Pisanelli*, Italian. Orta. Scholar of D. Calvart. *History*. 1595-1662.

Spoletti (Pietro Lorenzo), Italian. Genoa. Scholar of Beaumont. *History*. 1680-1726.

Spolverini (Ilario), Italian. Parma.

Scholar of Fr. Monti. *History. Battles and skirmishes*. 1657-1734.

Spoor (W. J. L.), Flemish. *Copies* after P. Potter. End of 18th century.

Spranger (Bartholomew), Flemish. *History* in small size with numerous figures. 1546-1623.

Sprong (Gerard), Dutch. *Portraits*. 1600-1651.

Spruyt (Peter), Flemish. *History. Landscapes*. 1740—about 1800.

SQUARCIONE (Francesco), an eminent Italian master, born at Padua in 1394, founded the most celebrated Academy of his time. He travelled throughout Italy and Greece in order to form in his native place a Museum, which soon proved the richest of the period in designs, statues, torsos, bassi-relievi and other antiques, and there he opened a school which at one time was frequented by upwards of 130 students. Of his productions as a painter little remains. D. 1474.

Staben (Henry), Flemish. Scholar of Tintoretto. *Interiors with figures*. 1578-1658.

Staevaerts (Anthony Palamedes), Dutch. *Portraits. Conversations. Card and musical parties*. 1604-1680.

STAEVAERTS (Palamedes), the younger brother of the preceding and an eminent Dutch painter, studied under Esaias Vandevelde, adopted his clear and transparent colouring, and excelled in painting *battles and skirmishes, attacks of robbers, plundering of villages, &c.* D. 1638. His works are esteemed.

Stalcent (Adrian van), Flemish. *Landscapes with figures*, in the style of Velvet Breughel. 1580-1660.

Stampart (Francis), Flemish. *Portraits*. 1675-1750.

STANFIELD (William Clarkson, R. A.), an eminent British painter, born at Sunderland, of Irish parentage, in 1794, was a self-taught artist. As a boy, he chose the marine service, went to sea and used to sketch ships and

marine subjects. He afterwards was employed as a scene painter, and at the same time produced some small *marine views*. In 1831 he exhibited at the Academy, and with such success that he was in the following year elected an associate. In 1836 he was a full member. He was a perfect master of his art, and his marines are ranked among the best productions of the English school. They are highly valued and command the highest prices. D. 1867.

STANZIONI (Cav. Massimo), an eminent Italian painter, born at Naples in 1585, studied under Battista Caraccioli, a follower of An. Caracci, and afterwards under Belisario Corenzio and Lanfranco. Having formed an intimacy with Guido Reni he became ambitious of imitating his colouring, in which he was so successful, that he obtained the appellation of the *Guido di Napoli*. *History in oil and fresco*. D. 1656.

STARK (James), an eminent English painter, born at Norwich in 1794, studied under John Crome, and afterwards at the Royal Academy. His first picture, 'Boys Bathing,' was exhibited in 1817 and attracted attention. He painted *landscapes*, taking his subjects first from the river scenery of Norfolk, and later from the Thames. His art owed much to his master Crome, but it was original and purely English. D. 1859.

Starnina (Gherardo), Italian. Florence. Scholar of Antonio Veneziano. *History*. 1354-1415.

Starrenberg (John), Dutch. *History. Allegories*. About 1660.

Staveren (John Adrian van), Dutch. Probably a scholar of G. Dow. His close imitator. About 1670.

Stearre (G. or W.), a nephew of C. Poelemburg, followed his style. 1600-1648.

STEEN (Jan), an eminent Dutch painter, born at Leyden in 1636,

studied under Nicholas Knufer, at Utrecht, and afterwards most probably under John van Goyen, whose daughter he married. He painted usually *merry-makings, the frolics and festivities of an alehouse*, and occasionally *interiors, domestic assemblies, familiar scenes, mountebanks, &c.* His compositions are always ingenious and interesting, his design correct, his colouring clear and chaste, his pencil free and decided. Although his works are very numerous (more than 300 are recorded by Smith), they are always finished with care. Kügler remarks that they imply a free and cheerful view of common life, which he treats with a careless humour, such as seems to deal with all its daily occurrences, high and low, as a laughable masquerade and a mere scene of perverse absurdity. D. 1689. His works are highly valued; they have been successfully imitated by Jacob Torenvliet and Franz Victoors.

STEENWYCK (Henry), the elder, an eminent Flemish painter, born in 1550, studied under John de Vries, and excelled in painting *interiors of churches and Gothic edifices*, sometimes by torchlight. The figures inserted in the same were not unfrequently by the hand of Franck. D. 1604.

STEENWYCK (Henry), the younger, the son of the preceding, painted similar subjects, though usually on a larger scale. He sometimes painted the backgrounds of Vandyck's pictures with ornamental architecture. B. 1589.

Steenwyck (Nicholas), a Dutch painter, born in 1640, excelled in painting *vases, musical instruments and other objects of still-life*.

Stefaneschi (Giovanni Battista), Italian. Florence. Scholar of P. da Cortona. *Portraits*. Copies after Raffaele, Titian, Correggio and Andrea del Sarto. 1582-1651.

Stefani (Tommaso de), an early

Neapolitan master. *Religious subjects*. About 1230-1310.

Stefano (—), called Il Fiorentino, the grandson and disciple of Giotto. Florence. *Religious subjects*. D. 1350.

Stefano (Tommaso), called Il Giotto, the son and scholar of the preceding. *Religious subjects*. 1324-1356.

Stefano (Niccolo di), Italian. Beluno. Probably a scholar of Titian. *History*. About 1530.

Stefano (da Verona), Italian. Verona. Scholar of A. Gaddi. *History*. 15th century.

Stefanone (Maestro), Italian. Naples. *Religious subjects*. 1325-about 1390.

Stella (Fermo), Italian. Milan. Scholar of G. Ferrari. *History*. 16th century.

Stella (Francis), Flemish. *History*. D. at Lyons, 1605.

STELLA (Jacques), an eminent French painter, the son of the preceding, born at Lyons. 1596, studied under his father and afterwards travelled in Italy and Spain. Through the influence of Cardinal Richelieu he was in 1634 appointed painter to the King of France, and executed many *historical* works for public edifices and churches; he succeeded best, however, in easel pictures, particularly those of *Pastoral subjects*. D. 1657.

Stella (François), the younger brother of the preceding, painted *history* without obtaining any great distinction. D. 1647.

Stella (Antoine Boussonnet), a nephew of the preceding artists. *History*. 1630-1682.

Stern (Ignazio), German. Scholar of C. Cignani. *History. Conversations. Fairs. Masquerades*. 1698-1746.

Stevens (—), Flemish. *History. Landscapes*. About 1540.

Stevens (Peter), Flemish. *Portraits*. About 1650.

Stevens (John), English. Pro-

bably a scholar of Van Diest. *Landscapes*. D. 1722.

Stimmer (Tobias), Swiss. *History. Portraits*. B. 1534.

Stoccade (Nicholas de Helt). Dutch. Scholar of Ryckaert. *Landscapes. History*. 1614-1669.

Stock (Ignatius vander), Dutch. *Landscapes*. About 1640.

Stoffe (J. V. D.), Dutch. *Battles. Skirmishes*. About 1650.

Stolker (John), Dutch. *Portraits. Family groups. Familiar scenes*. 1724-1786.

Stom, or **Stoom** (Matthew), Flemish. *Landscapes. Battles*. D. 1702.

Stomme (—), Dutch. Probably a scholar of D. de Heem. *Still-life*. 17th century.

STONE (Frank, A.R.A.), an eminent English painter in water-colours, practised at intervals oil painting, and sent, in 1837, his first easel picture to the Royal Academy Exhibition, 'The Legend of Montrose.' Its success was so great that he gradually abandoned water-colours painting, and was elected an Associate in 1851. His paintings of a sentimental cast, as the 'Heart's Misgivings,' the 'Bashful Lover,' &c., are most popular. He also left several excellent *studies* of French peasantry. 1800-1859.

STONE (Henry), called *Old Stone*, an English painter of eminence, son of the celebrated architect of the same name, studied probably under Michael Cross. He made many excellent copies from the portraits of Vandyck, and many *portraits* now to be found in various collections, attributed to Vandyck, are supposed to have been painted by him. He also copied the Italian masters with great success. D. 1653.

Stoop (Peter), Dutch. *Hunters. Sportsmen. Halts. Farriers' shops*. In the style of Peter de Laer. About 1640.

Storali (Giovanni), Italian, Bologna.

Scholar of C. Baglioni. *Landscapes. Fruit. Flowers.* About 1600.

STORCK, or **Stork** (Abraham), an eminent Dutch painter, born in 1650, was probably a self-taught artist. He studied nature with great assiduity, and represented usually *views* on the V or the Amstel, near Amsterdam, with a variety of *shipping* and *boats*, decorated with small figures; also *seaports*, *calms at sea* with *fishing smacks* or *storms*. 1650-1708.

Storck (J.), probably a brother of the preceding, painted similar subjects. 17th cent.

Storer (John Christopher), Swiss. Scholar of E. Procaccini. *History.* 1611-1671.

STOTHARD (Thomas, R.A.), an eminent English painter, born in London, 1755, was a self-taught artist, and had already designed with success for book illustration, when he entered the schools of the Royal Academy in 1777. Commencing in 1778, his exhibited works were chiefly drawings; after his election as an Associate in 1791, they were chiefly in oil; but the latter are not equal to his drawings. They are crude and defective in tone. Female beauty and purity are conspicuous in his works, but wanting individuality, they are too much of the conventional type. He was elected an Academician in 1794. D. 1834.

Straaten (John Joseph Ignatius van), Dutch. *Fruit, flowers*, and *still-life*. 1766-1808.

Strada, or **Stradanus** (John), Flemish. *History.* 1536-1605.

Strada (Vespasiano), born at Rome of Spanish parents. *History.* B. 1591.

Straeten (Henry vander), Dutch. *Landscapes.* In the style of Ruysdael and Hobbema. Died in London, 1722.

Straten (George van der), Flemish. *Portraits.* About 1556.

Strauch (Lorenz), German. *Portraits. Architectural views.* 1554-1636.

Streater (Robert), English. *History. Portraits. Landscapes. Still-life.* 1624-1680.

Streek (Jurian van), Dutch. *Musical instruments. Books. Vases. Dead game.* 1632-1678.

Streek (Henry van), the son of the preceding. Imitator of Em. de Wit. *Interiors of churches or palaces.* 1619-1713.

Stresi (Pietro Martire), Italian, Milan. Scholar of G. P. Lomazzo. *History.* D. 1620.

Stringa (Francesco), Italian. Modena. Imitator of Guercino. *History.* 1635-1709.

Stroifi (Don Ermanno), Italian, Padua. Scholar of Titian. *History.* 1616-1693.

Strozzi (Zanobi), Italian. Florence. Scholar of Fra Giovanni da Fiesole. *Religious subjects.* 1412-1466.

Strozzi, or **Strozza** (Bernardo) called *Il Cappuccino* or *Il prete Genovese*, Italian. Genoa. Scholar of P. Sorri. *History.* 1581-1644.

Strudel (Peter von), Italian. Venice. *History.* Died at Vienna, 1717.

Stry (Abraham van), Dutch. *Interiors, chiefly of shopkeepers. Portraits.* 1753-1826.

Stry (Jacob van), the brother of the preceding. A very successful imitator and copyist of the works of A. Cuyp and Hobbema, particularly the former. 1756-1815.

Stuart (Gilbert Charles), British (born in Rhode Island, 1756). *Portraits.* D. 1828.

STUBBS (George, R.A.), an eminent English painter of *animals*, born at Liverpool in 1724, excelled especially in painting the *horse*. He was elected a member of the Royal Academy in 1781. D. 1806.

Stuerbout. See *Dirk van Haerlem.*
Sturmio (Hernando), Spanish. *History.* 16th century.

Stuven (Ernest), German. Scholar and imitator of A. Mignon. *Flowers.* 1657-1712.

Suarez (Lorenzo), Spanish. *History*. About 1600.

SUBLEYRAS (Pierre), an eminent French painter, born at Uzès in 1699, studied under Antoine Rivalz, at Toulouse, afterwards travelled in Italy, and settled at Rome, where he practised his art with considerable merit. D. in 1749. *Religious history*. *Subjects* from La Fontaine.

SUEUR (Eustache le), an eminent French painter, born at Paris, 1617, studied under Simon Vouet. Though he never visited Italy, he was an enthusiastic admirer of the works of Raffaele, and may be accounted one of his followers. The simplicity and grandeur of his compositions, and the purity of his design, procured for him among his countrymen the appellation of the 'French Raffaele.' It must be allowed that no painter of his country, Nicholas Poussin excepted, approached so nearly to the dignity of the Roman school. His taste of design, and the airs of his heads, are justly to be admired; his colouring is tender, his attitudes noble, simple, and natural; his expression great, and well adapted to his subject. But he knew little either of the chiaro-scuro or of local colours; his naked figures are sometimes faulty in the disposition, as well as in the action of the muscles, and his disposition of lights and shadows is far from judicious. Upon the whole he had an uncommon mixture of the elegances and defects of painting; he excelled in the most difficult parts of the art, and erred in those which are least important. His masterpiece is the 'Life of St. Bruno,' in twenty-two parts, now in the Louvre. D. 1655.

Sunman (William), Dutch. *Portraits*. D. in London about 1707.

Suppa (Andrea), Italian. Messina. *Portraits*. *History*. 1628-1671.

Surchi (Giov. Francesco), Italian.

Ferrara. Scholar of Dossi. *History*. D. 1590.

SUSTERMANS, or **SUBTERMANS** (Justus), Flemish. Scholar of Simon de Vos and F. Pourbus. *History* and *portraits*, in which he was considered, in his lifetime, little inferior to Vandyck. 1597-1681.

Suterman (Lambert), called *Suavius*. Flemish. *History*. 16th century.

Suvéé (Joseph Benoît), French. *History*. 1743-1807.

Swagers (Francis), Dutch. *Landscapes*. *Marines*. 1756-1836.

Swaine (Francis), English. *Marines*, in the style of W. Vandewelde. 1700-1780.

SWANEVELT (Hermann), an eminent Dutch painter, born in 1620, studied under G. Dow, and afterwards went to Italy, where he became the pupil of Claude Lorraine, whose works he made his models. He approached him nearer than any other master, and was one of the most celebrated *landscape* painters of his time. His pictures are usually enriched with the choicest relics of antiquity, as edifices, ruins, and monuments, and decorated with groups of figures and cattle. D. 1690.

Swebach (James), called *Desfontaines*, Flemish. *Battles*. *Marches*. *Encampments*. *Huntings*. 1768-1824.

Sweerts (Michael), Dutch. *Portraits*. About 1655.

Switzer (Joseph), Swiss. Scholar of John van Achen. *History*. *Portraits*. 1570-1629.

SYBRECHT (John), Flemish. *Landscapes* in the style of Berghem and Karel du Jardin. 1625-1703.

SYDER (Daniel), called *Il Cav. Daniello*, German. Scholar of C. Loti and C. Maratti. *History*. *Portraits*. 1642-1705.

T

Tacconi (Innocenzio), Italian. Bologna. Scholar of the Caracci. *History*. 16th century.

Taffi, or **Tafi** (Andrea), an old Florentine master. *Religious subjects*. 1213-1294.

Tagliasacchi (Gio. Battista), Italian. Piacenza. *History*. D. 1737.

Taillasson (Jean Joseph), French. Scholar of Vien. *History*. 1746-1809.

Talami (Orazio), Italian. Reggio. *History*, in the style of the Caracci. 1625-1705.

Talpino (Il). See *Salmeggia*.

Tamburini (Gio. Maria), Italian. Bologna. Scholar of Guido. *History*. About 1640.

Tancredi (Filippo), Italian. Messina. Scholar of C. Maratti. *History*. 1655-1725.

Tantari (Valerio), Italian. Florence. Scholar of C. Allori. *History*. *Portraits*. 17th century.

Tanzi (Antonio), Italian. Novara. *History*. 1574-1644.

Tapia (Don Isidoro de), Spanish. *History*. 1720-1755.

Taraboti (Catarina), a Venetian paintress. Scholar of Chiara Varatori. *History*. *Portraits*. 16th century.

Taraschi (Giulio), Italian. Modena. Scholar of Pellegrino da Modena. *History*. About 1530.

Taraval (Hughes), French. *History*. 1728-1785.

Taraval (Thomas Raphael), Swedish. *Portraits*. D. 1750.

Tardieu (Jean Charles), called *Cochin*. French. *History*. *Landscapes*. B. 1765.

Taricco (Sebastiano), Italian. Cherasco. *History*, in the style of Guido. 1645-1710.

Tarillio (Giov. Battista), Italian. Milan. *History*. About 1575.

Taruffi (Emilio), Italian. Bologna.

Scholar of F. Albano. *History*. *Landscapes*. 1633-1696.

Tasca (Cristoforo), Italian. Bergamo. *History*, in the style of C. Loti. 1667-1737.

Tassart (Peter Joseph), Flemish. *Portraits*. B. 1736.

TASSI (Agostino), Italian. Perugia. Scholar of P. Brill. *Sea views, ships, storms, fishing parties, perspective views*. He was one of the masters of Cl. Lorraine. 1566-1642.

Tassone (Carlo), Italian. Cremona. Scholar of C. Natali. *Portraits*. About 1690.

Tassoni (Giuseppe), Italian. Rome. *Animals*. D. at Naples 1737.

Taunay (Nic. Ant.), French. Scholar of Casanova. *History*. *Landscapes*. *Seaports*. *Pastoral and poetical subjects, sentimental and humorous pieces*. D. 1830.

Tavarone (Lazzaro), Italian. Genoa. Scholar of L. Cambiaso. *History*. 1556-1641.

Tavella (Carlo Antonio), Italian. Milan. Scholar of Peter Molyn. *Landscapes*. 1668-1738.

Tavernier (François), French. *History*. 1659-1725.

Taylor (Simon), English. *Flowers and plants on vellum*. D. about 1794.

Taylor (William Sarsfield), British. *History*. 1780-1850.

Teissier (John George), Dutch. *Portraits*. *Landscapes*. 1750-1821.

Tellier (Jean le), French. Scholar of Poussin. *History*. *Portraits*. 1614-1676.

TEMPEL (Abraham van der), Dutch. Scholar of George van Schooten. *Conversations*. *Portraits*. He was the instructor of Fr. Mieris the elder. 1618-1672.

Tempesta (Il). See Peter Molyn the younger.

TEMPESTA (Antonio), an eminent Florentine painter, born in 1555, studied under Santo di Titi and Giovanni Strada. He was among the first to acquire a celebrated name in Italy for *landscapes* and *battles*. He practised engraving, prepared cartoons for tapestry, and gave scope to his genius in the most fanciful inventions, in grotesque and ornamental work. D. 1630.

Tempesti, or **Tempestino** (Doménico), Italian. Florence. Scholar of Volterrano. *Landscapes*. B. 1652.

Tempestino (II). Italian. Rome. An assistant of Peter Molyn. *History*. *Landscapes*. About 1680.

TENIERS (David), the elder, an eminent Flemish painter, born at Antwerp in 1582, studied under Rubens. For sometime he applied himself to *historical* painting, and visited Italy; but his genius leading him rather to *landscape*, he placed himself, at Rome, under the instruction of Adam Ælzheimer, with whom he continued six years. Among the Italian masters, his favourite model was Bassano. He painted *cabinet pictures of rural sports, merry-making, fairs, festivals, fortune-tellers, mountebanks, conversations, chemists' laboratories, &c.*, with a design correct and tasteful, a clear and harmonious colouring, a light and delicate touch, and an excellent chiaro-oscuro. D. 1649. His works are esteemed, not so much, however, as they deserve.

TENIERS (David), the younger, a celebrated Flemish painter, the son of the preceding, was born at Antwerp in 1610. He was instructed by his father, and most probably frequented the school of Rubens; he is said also to have been the pupil of A. Brouwer, but he was more probably his fellow-student, as the latter was only two years his senior. As a student, his faculty of imitating and copying the old masters was so extraordinary, that he was called the *Proteus* of painting:

the powers of his pencil in this respect were incredible; he knew how to adapt it to the style of every eminent painter, no matter how varied the touch and colouring, and he gave to these copies a strong character of originality. His talents had already excited universal admiration, when the Archduke Leopold, Governor of the Netherlands, appointed him his painter, made him a gentleman of the Bedchamber, presented him with a gold medal and chain, and gave him the direction of his gallery, with commission of copying in small the principal pictures of the same. These copies were afterwards engraved and published in a folio volume, known at present as the *Teniers Gallery*. He did not limit his mimic powers to merely copying, but painted *posticci* or compositions of his own, so exactly in the style of Rubens, Titian, Tintoretto, Bassano, and other illustrious masters, that they have frequently been mistaken for original works by those masters. It was not, however, by his imitative faculties that he obtained his greatest celebrity. He was a constant and faithful observer of nature, and as an original painter, his favourite subjects were *landscapes with small figures, village festivals, merry-makings, fairs and kermesses, shooting at butts, playing at bowls, and other village sports*. He chiefly resided at his château of Perk, between Antwerp and Mechlin, and his landscapes are usually copied from the country around him, which gives them an appearance of sameness and monotony, amply compensated, however, by the truth and simplicity of these homely views. In his landscapes, the trees are touched with spirit and taste, the skies light and floating, and there is a silvery colouring peculiar to himself. He is no less attractive in his *interiors of farms* or of *alehouses*, with peasants dancing, smoking, or drinking, in his

corps-de-garde and *chemists' laboratories*, in which he surpassed Ostade in perspective and equalled him in the *chiaro-oscuro*. In all his works he shows a lively and fertile invention and great facility of execution. It was not unusual for him to paint a landscape in a single day, and he used jocosely to observe that to contain all the pictures he had painted, it would require a gallery two leagues long. D. 1690. The genuine works by Teniers are exceedingly numerous: Smith, in his catalogue, gives the figure of 900; but this must be far short of the real number, which amounts at least to the double. Besides, there are a multitude of tolerably good, but spurious works attributed to him; and millions of equally spurious and hideous pictures, signed *Teniers*, are considered genuine by their possessors. *Imitators and copyists*:—the most successful were Theod. van Abshoven, Nicholas van Kessel, and Jacob de Roore, the latter especially; next come Francis du Chatel, Anthony Goebouw, Matthew van Helmont, H. van Hont, Arnold Maes, Theodore Michau, John Andreas Nothnagel, Martin Henry Rokes, Cornelius Saftleven, Matthieu Scheitz, M. Schoevaerts, Abraham Teniers, John Thielens, Giles Tilburg the younger, and Peter Tillemans.

Teniers (Abraham), the younger brother of the preceding. Painted *Flemish festivals and conversations* in his style, though not with equal excellence. 1618–1691.

TERBURG (Gerard), an eminent Dutch painter, was born at Zwoll in 1608. He was the son of a painter, who had spent some years at Rome, and gave him excellent principles. Some writers suppose that he perfected himself with another master at Haerlem, but there is no proof of the fact. At all events he had already acquired considerable reputation when he travelled through Germany, Italy,

and France. On his return to Holland he became one of the most popular painters of his time. He attended the Congress assembled at Münster in 1648 for the negotiation of peace, on which occasion he painted his celebrated picture representing the portraits of the plenipotentiaries assembled there, regarded as his masterpiece, and now in the National Gallery. He afterwards visited Madrid, where he was much employed, knighted, and presented by the King with a gold chain and medal. Finally, he settled at Deventer, where he died in 1681. His pictures generally represent *conversations, musical parties, ladies at their toilet, &c.* He particularly excelled in *portraits*. He finished his pictures highly, with a light and agreeable touch; his colouring is lively and transparent, and he shows a pleasing and skilful management of his *chiaro-oscuro*; but he wanted a better taste of design. As he painted white satin perfectly well, he generally introduced it in his compositions, and took care to dispose it in such places as caused it to receive the principal light. The works of Terburg are not numerous (no more than 100 are recorded), and always command very high prices. *Imitators or copyists*:—Renier de la Haye, Gabriel Metz, Eglon van der Neer, John Ochterveldt, and John Tilius.

Terenzi (Terenzio), called *Il Rondolino*. Italian. Urbino. Scholar of Baroccio. *History*. D. 1620.

Terley (N. van), Dutch. Scholar of Rembrandt. *Interiors. Portraits*. 1636–1687.

Termisano (Dezic), Italian. Naples. *History*. About 1597.

Terwesten (Augustine), Dutch. *History, fabulous and sacred*. 1649–1711.

Terwesten (Elias), the brother of the preceding. *Fruit. Flowers. Still-life*. 1651–1724.

Terwesten (Matthew), the brother of the two preceding artists. *History. Portraits.* 1670-1735.

Terzi (Cristoforo), Italian. Bologna. Scholar of Gius. Maria Crespi. *History.* 1692-1743.

Terzi (Francesco), Italian. Bergamo. Scholar of Morani. *History.* 1520-1600.

Tesauo (Filippo or Pippo), an early Neapolitan master. *Religious subjects.* 1260-1320.

Tesauo (Bernardo), Italian. Naples. Scholar of S. Buono. *Religious subjects.* B. about 1440.

Tesauo (Raimo Epiphano), the son of the preceding. *History.* About 1490.

Tesi (Mauro), Italian. Modena. *Architectural views.* B. 1730.

Tesio (—), Italian. Turin. Scholar of Beaumont. D. about 1800.

Testa (Pietro), called *Il Lucchesino*. Italian. Scholar of P. da Cortona. *History.* D. at Rome 1650.

Testa (Giov. Cesare), the nephew of the preceding. *History.* 1630-1655.

Testelin (Louis), French. Scholar of Simon Vouet. *History. Portraits.* 1615-1655.

Testelin (Henri), the brother of the preceding. *History. Portraits.* B. 1616.

Testorino (Brandolino), an old master of Brescia. *Religious subjects.* 14th century.

Theolon (Etienne), French. Scholar of J. Vien. *Interiors. Conversations.* 1739-1781.

THEOTOCOPULI (Domenico), called *Il Greco*. Scholar of Titian. *History. Portraits.* Born about 1548. He died in Spain, at Toledo, in 1631.

Therbousch (Anne Dorothee Liscowska), a German paintress of the French school. *Portraits. Candle-light scenes.* 1728-1782.

Thiele (John Alexander), German. *Landscapes.* 1685-1752.

THIELEN (John Philip van), Flemish. Excellent *garlands of flowers*, in the style of Seghers. *Landscapes. Hunting and architectural pieces.* 1618-1667.

THIELEN (Maria Theresa, Anna Maria, and Frances Catherine van), the daughters of the preceding, painted *flowers*, in the same style of excellence. 17th century.

Thielens (John), Flemish. *Interiors of workshops and studios.* 17th century.

Thiemon, otherwise *Dietmar*. German. *Religious subjects.* 12th century.

Thomann (Jacob Ernst), German. Scholar of Aelzheimer. *Landscapes with figures.* D. 1653.

Thomas (John), Flemish. Scholar of Rubens. *History.* 1610-1673.

Thompson (Henry, R.A.), English. Scholar of Opie. *History. Portraits.* 1773-1843.

Thomson (John, the Rev.), called *Thomson of Duddington*. British. *Landscapes.* 1778-1840.

Thomson (William), British. *Portraits.* D. in London 1800.

THORNHILL (Sir James), an eminent English painter, was born at Weymouth in 1676. It is not known under whom he studied; but he had already acquired some celebrity as an *historical* painter, when he set out for the Continent, where he spent two years. On his return to London, his abilities soon attracted public attention, and his reputation rose to the greatest height. He was commissioned by Queen Anne to decorate the cupola of St. Paul's Cathedral; afterwards he was employed to execute several public works, particularly an apartment at Hampton Court, and the great saloon and refectory in Greenwich Hospital; he painted some altar-pieces, and decorated several noble palaces and mansions. He was knighted by George II., sat in Parliament several years, and was elected a

fellow of the Royal Society. He proposed to found a Royal Academy for art, and on failing to gain the assistance of the Government, he opened a private Academy in his own house. D. 1734. His daughter was clandestinely married to William Hogarth, who said 'he was the greatest history painter the country ever produced,' an opinion which posterity has not endorsed.

THULDEN (Dirk van), an eminent Flemish painter, born at Bois-le-Duc in 1607, was one of the most distinguished disciples of Rubens. He assisted his master in some of his works, and is said to have had a large share in forwarding the famous pictures for the Gallery of Luxembourg. He painted *history, village festivals, pastimes of peasantry*, and frequently inserted *figures* in the works of Peter Neefs, Wildens, Mompers, and Snyders. D. 1676.

THYS (Gysbrecht), Flemish. *Portraits* in the style of Vandyck. *Landscapes*, with figures, in the style of Poelemburg. 1625-1684.

Thys (Peter Joseph), Flemish. *Flowers*. 1749-1823.

Tiarini (Alessandro), Italian. Bologna. Scholar of Passignano. *History*. 1577-1668.

Tibaldi (Pellegrino) *da Bologna*, Italian. Valdelsa. Scholar of Ramenghi. *History*. 1527-1598.

Tibaldi (Domenico), the brother of the preceding. *History*. 1540-1583.

Tideman, or **Tiedeman** (Philip), German. Scholar of Lairese. *History*. 1657-1705.

TIEPOLO (Giov. Battista), an eminent Venetian painter, born in 1697, studied under Gregorio Lazzarini, and took the works of Paolo Veronese as his models. He acquired in his time an immense reputation, and executed many works for the churches and public edifices at Venice, Rome, Milan, Padua, and other cities. His colouring is peculiar. While

other painters were accustomed to display the most vivid colours, he only availed himself of what are termed low and dusky tints, and by harmonising them with others of a common kind, but more clear and beautiful, he produced a species of effect, of sun-like radiance, unequalled perhaps by any other artist. D. at Madrid 1770.

Tiepolo (Giov. Domenico), the son, scholar, and imitator of the preceding. About 1760.

Tierendorf (Jeremiah van), Flemish. *History*. About 1626.

Tilburg (Giles van), the elder, Flemish. *Village festivals. Peasants regaling*. 1570-1622.

Tilburg (Giles van), the younger. *Conversations, corps-de-garde, ale-house feasting*, and other subjects similar to Teniers, though more in the style of Brouwer. B. 1578.

Tilius (John), Dutch. *Portraits* and *conversations*, in the style of Terburg. 17th century.

Tillemans (Peter), Flemish. Copies after Borgognone and Teniers. *Landscapes. Seaports*. D. in England 1734.

Tillemans (Simon Peter), German. *Portraits*. 1602-1670.

Tilson (Henry), English. Scholar of Sir Peter Lely. *Portraits*. D. 1659-1695.

Tinelli (Cav. Tiberio), Italian. Venice. Scholar of Contarini. *History. Portraits*. 1586-1638.

Tinti (Giov. Battista), Italian. Parma. Scholar of the Caracci. *History*. B. about 1550.

Tinti (Lorenzo), Italian. Bologna. Scholar of Giov. Andrea Sirani. *History*. 1626-1672.

Tintore (Cassiano, Francesco, and Simone del), three painters of Lucca, brothers, scholars of Pietro Paolini. *History. Birds. Fruit. Flowers*. 17th century.

Tintorello (Jacopo), Italian. Vicenza. *History*. 15th century.

TINTORETTO, Il (Giacomo *Robusti*, called), an eminent Venetian painter, derived his surname from the fact that he was the son of a dyer. He was born in 1512, and studied under Titian. It is generally stated that he made such rapid progress, and showed such extraordinary genius, that Titian soon became jealous of his talents, and banished him from his studio. Tintoretto, however, was at that time sufficiently qualified to pursue his studies without any director, and therefore applied himself to design after the works of Buonarroti, and to acquire elegance of taste by a more intimate knowledge of the antique. Over the door of his garret he wrote 'Michael Angelo's design and the colouring of Titian.' In fact, he formed the plan of establishing a new school of art, by uniting the beauties of the Venetian harmony of colours with the Florentine dignity of design. The idea was noble; but though he partly succeeded, he failed in carrying his project to perfection by the want of patience in the exercise of his talent. No less fertile in conception than prompt in execution, his works rose with magical illusion under his rapid pencil. It is said that he frequently painted his pictures without any preparatory outline, as if he only sported with his brush; so that he seems to have executed his ideas almost as quickly as he conceived them. In his days he was called the 'Furious Tintoretto,' and the 'Lightning of the Pencil.' His manner of painting was bold, with strong lights opposed by deep shadows; his pencil wonderfully firm and free; his disposition good; his execution easy; his touch lively, and full of spirit; his local colours are true, and the carnations of his best pictures approach near to those of Titian. Equal in several respects to his master, or to Veronese, he certainly wanted that dignity of character observable in the

works of the former, and the grace and richness of composition which distinguish those of the latter. Algarotti observes that Tintoretto is no way inferior to any of the Venetian artists in those pictures which he painted with an intention to display his talents, and this he exemplifies in the 'Martyrdom,' or *Miracolo del Servo*, now preserved in the School of St. Mark, at Venice. Unfortunately he often injured his fame by proportioning his work to the poorness of payment. Tintoretto is said to have modelled in wax and clay, to make himself proficient in anatomy, and he was truly excellent in portrait. D. 1594. Amongst his numerous *imitators and copyists*, Domenico *Tintoretto*, his son, *Flaminio Floriano*, and *Cesare dalle Ninfe*, were the most successful; next come *Marietta Tintoretto*, his daughter, *Marc' Antonio Bassetti*, *Melchiorre Colonna*, *Juan Antonio Escalante*, and *Antonio Vassilacchi*.

Tintoretto (Domenico *Robusti*, called), the son of the preceding, and his imitator. He was eminent in *portraits*. 1562-1637.

Tintoretto (*Marietta Robusti*, called), the daughter of Jacopo Tintoretto, his scholar and imitator, displayed great talents in *portraiture*. 1560-1590.

Tischbein (John Henri), the elder, German. Scholar of Carle Vanloo. *History. Mythology*. 1722-1789.

Tischbein (John Henri), the younger, the son of the preceding. *Portraits. Landscapes. History*. B. 1751.

TISIO, or **TISI** (Benvenuto), called *Il Garofolo*, an eminent Italian master, born at Ferrara in 1481, studied under Niccolo Soriani, Boccaccio Boccaccino, Gian Baldini, Lorenzo Costa, and, finally, under Raffaello. On returning to his native place, he was engaged with the two Dossi in considerable undertakings, and painted numerous pictures for

the churches and palaces, in oil and in fresco. Lanzi says, 'he imitated Raffaele in design, in the character of his faces and in expression, and also considerably in his colouring, although he added something of a warmer and stronger cast, derived from his own school. Tisio, though he devoted himself mostly to *sacred history*, was an universal painter. He was almost equal to Raffaele in *portraits*, and he occasionally painted *landscapes* in the highest excellence. His works are extremely valuable, and scarcely to be found out of Italy. There is a fine specimen of his easel pictures in the National Gallery, called 'The Visitation of St. Augustine.' D. 1559.

Titi (Santo di), Italian. Città San Sepolcro. Scholar of Agnolo Bronzino, Cellini, and Baccio Bandinelli. *History. Portraits.* 1538-1603.

Titi (Tiberio), the son of the preceding. *Portraits* (especially of small size, in vermillion). 1578-1637.

TITIAN (*Tiziano Vecellio*, called in England), an illustrious Italian painter of the Venetian school, was born at Cadore, in the Friuli, in 1477. He studied first under Antonio Rossi, a painter of Cadore, and Sebastiano Zuccati, a painter of Trevigi; subsequently he went to Venice, and studied successively under Gentile and Giovanni Bellini. Giorgione was his fellow-student under the last-named master, with whom Titian made extraordinary progress, and attained such an exact imitation of his style, that their works could scarcely be distinguished, which greatly excited the jealousy of Bellini. There is some discrepancy amongst authors as to this period of Titian's history. It is universally stated, however, that Giorgione was the first of the Venetian painters who broke through the dry and Gothic style that prevailed at that time in the school, and intro-

duced a freedom of outline, a boldness of handling, a force of colouring, and a vigorous effect of chiaro-oscuro before unknown; that Titian followed the manner of Bellini till he saw the works of Giorgione, when he immediately changed his style; that when he was only eighteen years of age he painted the portrait of the head of the noble family Barbarigo in so admirable a style that it excited universal admiration; that soon afterwards he was employed, in conjunction with Giorgione, to paint the two fronts of the Fondaco dei Tedeschi, and that his portion of the undertaking was preferred to his competitor, and established his reputation. Another extraordinary performance of that period was his picture of 'Christ paying the Tribute Money,' painted in competition with Albert Dürer, and finished in the minute style of that master. On the premature death of Giorgione (during the plague of 1511), Titian rose rapidly into favour. He was soon afterwards invited to the court of Alphonso, Duke of Ferrara, for whom he painted his celebrated picture of 'Bacchus and Ariadne,' now in the National Gallery, and two other fabulous subjects which still retained somewhat of the style of Giorgione. It was there that he became acquainted with Ariosto, whose portrait he painted, and in return the poet spread abroad his fame in the *Orlando Furioso*. In 1523, the Senate of Venice employed him to decorate the hall of the Council Chamber, where he represented the famous 'Battle of Cadore.' (This work was afterwards destroyed by fire.) His next performance was his celebrated picture of 'St. Pietro Martire,' in the Church of SS. Giovanni e Paolo at Venice, which is generally regarded as his masterpiece in historical painting. About 1530, the praises bestowed upon him in the writings of his friend Pietro Aretino recommended him to

the notice of the Emperor Charles V., who had come to Bologna to be crowned by Pope Clement VII. Titian was invited thither, and painted the portraits of that monarch and his principal attendants. Next he was invited to the court of the Duke of Mantua, whose portrait he painted, and decorated a saloon with a series of the twelve Cæsars, beneath which Giulio Romano afterwards painted a subject from the history of each. From 1543 to 1548 he was engaged in undertakings for the Duke of Urbino; he then went to Rome, where he was accommodated with apartments in the palace of the Belvidere, and painted for the second time the portrait of Pope Paul III. He also painted his famous picture of 'Danae,' which caused M. A. Buonarroti to lament that Titian had not studied the antique as accurately as he had nature, in which case his works would have been inimitable, by uniting the perfection of colouring with correctness of design. He was offered at that time the office of Keeper of the Leaden Seal, vacant by the death of Fra Sebastiano del Piombo, but he declined to accept it, and returned to Venice. Soon after he set out for Spain, on a pressing invitation of Charles V., and was received with extraordinary honours (1550). He was appointed a gentleman of the Emperor's bedchamber, with the order of St. Iago, the title of Count Palatine of the Empire, and life-rents in Naples and Milan of two hundred ducats each annually, besides a munificent compensation for every picture he painted. After a residence of three years at Madrid, he returned to Venice, whence he was shortly afterwards invited to Innspruck, where he painted the portrait of Ferdinand, King of the Romans, his queen, and children, in one picture. He next returned to Venice, where he continued to exercise his pencil to the

last year of his long and glorious life, when he fell a victim to the plague (1576). He was within one year of completing a century.

Such is the contradiction of opinion among the most eminent critics as to the real powers and merits of this illustrious master, that the learned Lanzi himself, accustomed to contemplate his works all his days, modestly declines entering the contest, and says: 'From the works he painted in the zenith of his fame, his critics have gathered the general idea of his style, and the greatest contest they have among themselves relates to his design. In this contest of opinion between the true judges of art, I shall decline interfering with my own, observing only in justice to so extraordinary a genius, that if happier combinations had led him to become familiar with more profound maxims of design, he would probably have ranked as the very first painter of the world. For he would have been allowed to be the first and most perfect in design, as he is by all allowed to have no equal in colouring.' 'Raffaelle and Titian,' says Sir Joshua Reynolds, 'seem to have looked at nature for different purposes. They both had the power of extending their views to the whole; but one looked for the general effect produced by form, the other as produced by colour. We cannot refuse to Titian the merit of attending to the general form of his object, as well as colour; but his deficiency lay (a deficiency at least when he is compared with Raffaelle), in not possessing the power like him of correcting the form of his model by any general idea of beauty in his own mind.' The excellence of Titian was not so conspicuous in the historical subjects which he painted as in his portraits and landscapes, in both of which he was unrivalled. His masculine forms are not equal to his females and children, for his talent lay in

tender and delicate expression. His landscapes are universally allowed to be above all praise, whether we consider the forms of his trees, the grand ideas of nature which appear in his scenery, the truth of his distances, the mellowness of his pencil, or the harmony of his colouring. It was his custom to repeat the same subject, sometimes with his own hand, but oftener by his scholars; yet he always retouched their performances, and frequently added the background, so as to make the copies painted by them have the look of originals. His genuine works, though many of his best productions were destroyed by terrible conflagrations at Venice and Madrid, are numerous, but for the most part have found a resting-place in the public galleries. Titian was the great head of the Venetian school, and like Raffaello, he had a host of scholars, Tintoretto and Veronese being the most illustrious: among his *imitators and copyists*, the principal were Giovanni Battista *Averara*, Alessandro *Bonvicino* called *Il Moretto*, John van *Calcar*, Giuseppe *Caletti* called *Il Cremonese*, Domenico *Campagnola*, Giov. *Contarini*, Lionardo *Corona*, M. *Cusin* (in landscape), Girolamo *Danti*, Alexis *Domenique*, Lodovico *Fumicelli*, Giov. Batt. *Grassi*, Francesco *Imparato*, Giov. Batt. *Maganza* the elder, Damiano *Mazza*, El *Mudo*, Natalino da *Murano*, Gaspere *Nervesa*, Simone *Peterzano*, Callisto *Piazza*, Gregorio *Porideo*, Domenico *Riccio* called *Brusasorci* (especially in Venuses, nymphs, &c.), Pietro *Rosa*, Girolamo *Salvado*, Giovanni *Silvio*, Niccolo di *Stefano*, Louis de *Valder* (in landscape), Alessandro *Varotari*, Francesco *Vecellio*, Orazio *Vecellio*, Marco *Vecellio* called *Marco di Tiziano*, Polidoro *Veneziano*, and Santo *Zago*.

Titian's son, brother, and relatives. See *Vecellio*.

Tivoli (Rosa da). See *Roos*.

Tizianello. See *Vecellio* (Tiziano).

Tiziano (Il). See Girolamo *Dante*.

Tiziano (Marco di). See *Vecellio* (Marco).

Tobar (Don Alonso Miguel de), Spanish. Imitator of Murillo. *History*. 1678-1758.

Tocqué (Jean Louis), French. Scholar of H. Rigaud. *Portraits*. 1696-1772.

Toeput (Louis), Flemish. *Landscapes*. *Fairs*. *Markets*. 1550-1604.

Tognone (Antonio), Italian. Vicenza. Scholar of Zelotti. *History*. 16th century.

Tol (Dominick van), the nephew and disciple of G. Dow, and his imitator. About 1675.

Toledo (Juan de), Spanish. Scholar of A. Falcone and A. Cerquozzi. *Battles*. *Sea-fights*. *History*. 1611-1665.

Tolmezzo (Domenico di), Italian. Udine. *History*. 15th century.

Tombe (Nicholas la), Dutch. *Landscapes*. *Architecture*. *Conversations*. *Portraits*. 1616-1676.

Tomkins (William), English. *Landscapes*. *Views of gentlemen's seats*. 1730-1792.

Tommazi (Tommaso), Italian. Pietra Santa. Scholar of the Melani. *History*. 18th century.

Toms (Peter, R.A.) English. *Portraits*. He often painted the draperies for Sir Joshua Reynolds. D. 1776.

Tonduzzi (Giulio), Italian. Faenza. Scholar of Giulio Romano. *History*. 16th century.

Tonelli (Giuseppe), Italian. Florence. *Architecture*. *Perspective*. 1668-1718.

Toni (Michael Angelo), Italian. Bologna. *Excellent copies*. 1640-1708.

Tonno (—), Italian. Messina. Scholar of Polidoro da Caravaggio. *History*. D. 1543.

Toornvliet (James), Dutch. *History. Portraits. Family groups.* 1641-1719.

Topino-Lebrun (François Jean Baptiste), French. Scholar of David. *History.* 1769-1801.

Torbido (Francesco), called *Il Moro*. Italian. Verona. Scholar of Giorgione. *History.* About 1500-1581.

Torelli (Cesare), Italian. Rome. Scholar of Giovanni de' Vecchi. *History.* D. 1615.

Torelli (Felice), Italian. Verona. *History.* 1670-1748.

Torelli (Lucia), the wife of the preceding. *History. Portraits.* 1677-1762.

Torelli, or **Tonelli** (Maestro), Italian. Milan. Scholar of Correggio. *History.* 16th century.

Torenborg (Gerard), Dutch. Scholar of J. Ten Compe. *Landscapes. Views of cities.* 1737-1785.

Toresani (Andrea), Italian. Brescia. *History. Animals. Sea-views. Landscapes.* 1727-1760.

Tornioli (Niccolo), Italian. Siena. *History.* About 1640.

Torre (Bartolomeo), Italian. Arezzo. *History.* About 1600.

Torre (Flaminio), called *dalle Ancinelli*. Italian. Bologna. Scholar of Guido. *Copies.* 1621-1661.

Torre (Gio. Battista della), Italian. Rovigo. Scholar of C. Bononi. *History.* D. 1631.

Torre (Giov. Paolo della), Italian. Rome. Scholar of G. Muziano. *History.* 16th century.

Torregiani (Bartolomeo), Italian. Rome. Scholar of S. Rosa. *Landscapes.* D. about 1673.

Torres (Clemente de), Spanish. *History.* 1665-1730.

Torres (Matias de), Spanish. *History. Landscapes. Battle pieces.* 1631-1711.

Torri, or **Torre** (Pietro Antonio), Italian. Bologna. Scholar of Albano.

Architecture. Perspective. 17th century.

Tortebat (François), French. Scholar of S. Vouet. *Portraits.* 1626-1690.

Tortebat (Jean), the son of the preceding. *Portraits.* 1652-1718.

Tortioli (Gio. Battista), Italian. Cremona. *History.* 17th century.

Tossicani (Giovanni), Italian. Arezzo. Scholar of Giottino. *Religious subjects.* 14th century.

Tournières (Robert), French. *History. Portraits* in the style of G. Dow. 1678-1752.

Tozzo (Giovanni del), Italian. Siena. *History* with small figures. About 1530.

Traballese (Francesco), Italian. Florence. *History.* 16th century.

Traini (Francesco), Italian. Florence. Scholar of A. Orcagna. *History.* 14th century.

Tramulles (Francisco), Spanish. *History*, in the style of L. Giordano. 18th century.

Tramulles (Manuel), the brother of the preceding. *History.* D. 1791.

Trasi (Lodovico), Italian. Ascoli. Scholar of A. Sacchi. *History.* 1634-1694.

Traverse (Charles François de la), French. Scholar of Boucher. *Landscapes. Flowers.* D. 1778.

Travi (Antonio), Italian. Sestri. *Landscapes, with figures.* 1613-1668.

Tremollière (Pierre Charles), French. Scholar of J. B. Vanloo. *History.* 1703-1739.

Trento (Antonio da), Italian. Trent. Scholar of Parmiggiano. *Copies.* About 1530.

Tresham (Henry), British. Scholar of B. West. *Portraits. History.* About 1756-1814.

Treu (Catherine), a German painteress. *Fruit. Flowers.* About 1780.

Trevigi (Antonio da), Italian. *Religious subjects.* About 1410.

Trevigi (Dario da), Italian. Scholar

and imitator of A. Mantegna. *History*. About 1474.

Trevigi (Giorgio da), Italian. *History*. About 1437.

Trevigi (Girolamo da), Italian. Scholar and imitator of Squarcione. *History*. About 1480.

Trevigi (Girolamo Pennacchi called *G. da*), Italian. *History*. D. 1544.

Trevisani (Angelo), Italian. Treviso or Venice. *History*. *Portraits*. About 1740.

Trevisani (Cav. Francesco), Italian. Treviso. *History*, in the style of Guido and Cignani. 1656-1746.

Tricomi (Bartolomeo), Italian. Messina. Scholar of Domenichino. *History*. About 1650.

Tristan (Luis), Spanish. Scholar of Theotocopuli, called *El Greco*. *History*. 1586-1640.

Triva (Antonio), Italian. Reggio. Scholar and imitator of Guercino. *History*. 1626-1699.

Troger (Paul), German. *History*. *Landscapes*. 1695-1777.

Trogli (Giulio), Italian. Bologna. Scholar of Metelli. *Perspective*. *Architecture*. 1613-1685.

Troost (Cornelius), Dutch, called the Dutch *Watteau*. *History*, *comedies*, *conversations*, *gallant subjects*, *portraits*. 1697-1750.

Troost (Sarah), the daughter of the preceding. *Portraits*. D. 1793.

Troost (William), Dutch. Scholar of Glauber. *Portraits*. *Landscapes*, in oil and India ink. B. 1684.

Troost (Jacoba Maria), the wife of the preceding, and the daughter of J. van Nikkelen. *Flowers*. 18th century.

Troostwyck (Walter John), Dutch. Copies after the Dutch *landscape* and *cattle* painters. D. 1810.

Troppa (Cav. Girolamo), Italian. Rome. Scholar of C. Maratti. *History*. 17th century.

Trost (Andrew), German. *Familiar subjects*. About 1690.

TROTTI (Cav. Gio. Battista), called *Il Malosso*, an eminent Italian painter, born at Cremona in 1555, was the most distinguished disciple of Bernardino Campi, whose niece he married. He took Correggio as his model, and afterwards emulated Sojaro, whose gay, open, and brilliant style, varied shortenings, and spirited attitudes he exhibited in the chief part of his works. *History*. D. 1612.

Trotti (Euclide), called also *Il Malosso*, the nephew and scholar of the preceding. *History*. 17th century.

Troy (François de), French. Toulouse. Excellent *Portraits*. 1645-1730.

Troy (Chevalier Jean François de), the son of the preceding. *History*. *Portraits*. 1676-1752.

Troya (Feliz), Spanish. *History*. 1660-1731.

Troyen (Rombout van), Flemish. *Ruins with figures*, in the style of Cuylenburg. D. 1650.

Truchot (—), French. *Landscapes*. *Architectural views*. *Interiors*, sometimes with figures by X. Leprince. D. 1823.

Trumbull (John), British. Scholar of Copley and West. *History*. *Portraits*. D. at New York 1843.

Tuaire (François), French. Scholar of Prud'hon. *Fabulous history*. 1794-1823.

Tuccari (Giovanni), Italian. Messina. *Battles and skirmishes*. 1667-1743.

Tulden. See *Thulden*.

Tura (Cosimo), an old Italian master. Ferrara. *Religious subjects*. 1406-1469.

Turchi (Alessandro), called *l'Orbetto*, Italian. Verona. Scholar of F. Riccio. *History*. 1580-1650.

Turco (Cesare), Italian. Naples. Scholar of A. d'Amato and A. Sabatini. *History*. 1510-1560.

TURNER (Joseph Mallord William, R.A.), an illustrious English

painter of *landscapes and marines*, was born in Maiden Lane, Covent Garden, London, in 1775. His father, who carried on a respectable business as a hairdresser, perceiving in him a strong inclination for art, permitted him to follow the bent of his desires. With Girtin, Samuel Cozens, and others, he studied in the friendly house of Dr. Monro, coloured prints, put in architects' backgrounds, gave some lessons, and by these means managed to support himself. In 1789 he was admitted to the schools of the Royal Academy. In the following year he exhibited a view of the Archbishop's palace at Lambeth, executed in water-colours. In 1793 he exhibited in oil the 'Rising Squall;' in 1796, among others, a subject picture, 'Fishermen at Sea,' and the next year 'Moonlight,' followed by works in which all the changing phases of nature were attempted. 'These works gained him admission into the Royal Academy. He was elected an Associate in 1799, and then eschewing altogether the topographical imitation of landscape for a more noble art, he looked beyond the mere details to a larger treatment of nature, seizing all the poetry of sunshine, and the mists of morn and eve, with the grandeur of storm and the glow of sunset, yet he does not appear to have at once established a new art for himself. In some of his earlier works the influence of the great masters of the Dutch school is apparent, (as in his noble picture of "The Shipwreck," 1805, now in the National Gallery;) then Poussin, and later Claude, with whom he especially desired to be placed in rivalry, bequeathing two of his finest works to the National Gallery, on the condition that they should be hung between two of the most esteemed works of that master. In 1802, he was elected a member of the Academy, and about that time visited Scotland, and afterwards France, Switzerland, Italy, and the

Rhine. In the succeeding years he produced some of his finest pictures, enlarging his range of subjects,—his "Jason," the "Tenth Plague of Egypt,"—the "Blacksmith's shop,"—the "Unpaid Bill,"—"Apollo and Python." In 1807 he was appointed the Professor of Perspective, and among his succeeding pictures were some of his most expressive marine subjects: the "Wreck of the Minotaur,"—the "Shipwreck,"—the "Gale," and some others. His "Dido and Æneas" followed in 1814; "Crossing the Brook," 1815; the "Decline of Carthage," 1817; "Richmond Hill," 1819. About 1820 a great change was manifest in his manner of painting. In his first manner dark predominated with a very limited portion of light, and he painted solidly throughout with a vigorous and full brush; now he adopted a principle of light with a small proportion of dark, and a light ground, and by scumbling obtained infinitely delicate gradations, using the purest orange, blue, purple and other powerful colours, and in this manner he produced his "Bay of Baia," and in 1829, one of his most beautiful and poetical works, "Ulysses deriding Polyphemus," in which, while in no way gaudy, it seems impossible to surpass the power of colour which he has attained, or the terrible beauty in which he has clothed his poetic conception, a work almost without a parallel in art.'—From that time he could only decline, and his subsequent works were much inferior to the former: in his last manner, indeed, he appears to have paid his entire attention to colour, neglecting form altogether; but owing probably to some disease of the sight, his colouring as well as his design became more and more imperfect. The private life of Turner was quite eccentric; he died in 1851, in a small cottage on the banks of the Thames, where he was accustomed to lodge occasionally under the assumed name of Brooks.

By his will, he gave the bulk of his property, sworn as under 140,000*l.*, for the benefit of art and artists.

Turpin (Pierre Jean François), French. *Flowers and plants on vellum*. B. 1775.

Tuscher (Marcus), German. *Conversations. History*. 1706,—about 1755.

Tyn (Lambert de), Flemish. *Inte-*

riors. Landscapes by moonlight. 1770-1816.

Tyssens (Peter), Flemish. *History and portraits* in the style of Vandyck. 1625-1692.

Tyssens (Augustine), the son of the preceding. *Landscapes* in the style of Berghem. About 1660—about 1710.

Tyssens (Nicholas), the brother of the preceding. *Still-life*. D. in London about 1719.

U

Uberti (Pietro), Italian. Venice. *Portraits*. About 1733.

Ubertini (Francesco), called *Il Bachiaco*, Italian. Florence. *History. Grotesques*. About 1550.

UCCELLO (Paolo Mazzocchi, called), an old Florentine master, born in 1349, was a disciple of Antonio Veneziano. He was one of the first who cultivated perspective, and excelled in the representation of *birds*, hence his surname (*uccello*, bird). He painted battles of lions, tigers, serpents, with peasants flying in terror; also *landscapes* with cattle and figures. The 'Battle of San Egidio,' now in the National Gallery, is a fine example of his art. Died about 1440.

Uden (Lucas van). See *Van-uden*.

UDINE (Giovanni da), Italian. Udine. Scholar of Giorgione and Raffaelle. *Ornaments and grotesques. Fruit. Flowers. Birds, &c.* 1494-1561.

Udine (Girolamo da), Italian. *History*. About 1540.

Udine (Mardino da), called *Pellegrino di San Daniello*. Italian. Scholar of G. Bellini. *History*. D. about 1545.

UGGIONE, or **OGGIONE** or **da OGGIONE** (Marco), Italian. Milan. Scholar of Leon. da Vinci. *History*. 16th century.

Ulft (Jacob van der), Dutch. *History*. 1627-1679.

Ulivelli (Cosimo), Italian. Florence. Scholar of B. Franceschini. *History*. 1625-1704.

Umbach (Jonas), German. *History*. 1624-1680.

Unterberger (Ignatius), German. *History*. 1744-1797.

Urbanis (Giulio), Italian. San Daniello. Scholar of P. Amalteo. *History*. About 1570.

Urbano (Pietro), Italian. Pistoja. Scholar of Buonarroti. *History*. 16th century.

Urbinielli (—), Italian. Urbino. *History*. 17th century.

Urbini, or **Urbino** (Carlo), Italian. Cremona. *History. Battles*. 16th century.

Urbino (Crocchia di), a scholar of Raffaelle. *History*. 16th century.

Urbino (Giovanni and Francesco di) two brothers, probably scholars of F. Baraccio. *History*. 17th century.

Utrecht (Adrian van), Flemish. *Fruit. Flowers. Shells. Dead game*. 1599-1651.

UWINS (Thomas, R.A.), an eminent English painter, born in London 1782, studied at the Royal Academy, travelled in Italy, and from 1826 up to his death in 1855, exhibited pictures representing the manners and customs of peasantry,

chiefly Neapolitan. He was elected a R.A. in 1838, and was one of the artists selected to execute frescoes in the Queen's palace. His works are

characterised by graceful composition, pure colour, and delicate execution.

Uyttenwael (Joachim), Dutch. *History*. 1566-1624.

V

Vaart (John van der), Dutch. *Landscape*. *Still-life*. D. in London 1721.

Vaccarini (Bartolomeo), an old painter of Ferrara. *Religious subjects*. About 1440.

Vaccaro (Andrea), Italian. Naples. Scholar of Stanzioni, and N. A. da Caravaggio. *History*. 1598-1670.

Vadder (Louis), Flemish. *Landscapes*. 1560-1623.

Vafflard (Pierre Antoine Augustin), French. *History*. *Portraits*. B. 1777.

VAGA (Pierino del, Pietro Buonaccorsi called), an eminent Italian painter, born at a small village near Florence in 1500, was one of the best disciples of Raffaele, and his assistant in decorating the loggie of the Vatican. After the sacking of Rome by the Spaniards in 1527, he fled to Genoa, where he was employed for several years in the decorations of the Doria Palace. Towards the close of his life, he returned to Rome, and undertook the direction of the paintings in the Sala Regia. D. 1547.

Vagnucci (Francesco), Italian. Assisi. *History*. 16th century.

Vaiani (Anna Maria), a Roman paintress. *Flowers*. About 1650.

Vaiano (Orazio), Italian. Florence. *History*. About 1600.

Vaillant (Wallerant), Flemish. *Portraits*. 1623-1677.

Vaillant (Bernard and James), the brothers of the preceding. *History*. *Portraits* in oil and crayons. 17th century.

Valdes (Don Juan de Leal), Spanish. *History*. 1630-1691.

Valdes (Lucas de), the son of the

preceding. *History*. *Portraits*. 1661-1724.

Valdes (Don Sebastian Llanos de), Spanish. Scholar of Herrera the elder. *History*. About 1660.

Valencia (Fray Mathias de), a Spanish monk. *History*. 1696-1749.

VALENCIENNES (Pierre Henri), an eminent French *landscape* painter, born at Toulouse in 1750, studied under Doyen, travelled in Italy, where he studied the works of N. Poussin and Claude, and formed a school which has produced the best French artists in landscape of the present day. D. 1819.

VALENTIN (Pierre), French. Scholar of Simon Vouet. *History* in the style of M. A. da Caravaggio. *Concerts*. *Corps-de-garde*. *Fortune-tellers*. *Card-players*. 1600-1632.

Valeriani (Padre Giuseppe), a Roman Jesuit, and an imitator of Seb. del Piombo. *History*. 16th century.

Valeriani (Domenico and Giuseppe), two brothers. Scholars of Marco Ricci, Rome. *Landscapes*. About 1730.

Valesio (Francesco), Italian. Venice. *History*. *Portraits*. About 1612.

Valesio (Giov. Luigi), Italian. Bologna. Scholar of the Caracci. *History*. 1561-1640.

Valk (Peter), Dutch. *History*. *Portraits*. *Landscapes*. B. 1584.

Valkaert (Waernaert vander), Dutch. Scholar of H. Goltzius. *History*. *Portraits*. D. 1625.

Valkenburg (Lucas van), Flemish. *Landscapes*. *Portraits*. About 1560.

Valkenburg (Martin), the brother of the preceding. *Landscapes*, with figures. 16th century.

Valkenburg (Dirk), Dutch. Scholar of J. Weenix. *Animals. Hunting. Dead game.* 1675-1721.

Valkenburg (Friedrich), German. *Fairs. Markets. Dead game. History.* 1555-1623.

Valle (Giov. da), an old Milanese painter. *History.* About 1460.

Valpuesta (Pedro), Spanish. *History.* 1614-1668.

Vandael (John Francis), Flemish. *Fruit. Flowers.* 1764-1840.

Van der Burg. See *Burg.*

VANDERLYN (John), British. Scholar of Stuart. *History. Portraits.* D. at Kingston, United States of America, 1852.

Vandervelde, or Vandevælde. See *Velde.*

Vandervert (Henry), Flemish. Scholar of Claude. *Landscapes* with figures. 17th century.

Vanderwerf. See *Werf.*

Vandi (Sante), Italian. Bologna. *Portraits.* 1653-1716.

Van Diest. See *Diest.*

VANDYCK (Sir Anthony), an illustrious Flemish painter, was born at Antwerp 1599. His first instructor was his mother, who was the wife of a glass painter of Bois-le-Duc, and painted landscapes. He studied afterwards under Henry van Balen, and made rapid progress in the art, but attracted by the fame of Rubens, he entered the school of that master. On leaving it, at the age of twenty, he set out for Italy, and spent some time at Venice, studying with great attention the works of Titian, after which he visited Genoa, and painted many excellent portraits, as well as historical pictures, for the churches and private collections. From Genoa he went to Rome, where he painted among others his celebrated portrait of Cardinal Bentivoglio. He next visited Palermo, and again Genoa, and thence returned to Flanders. For several years he was employed in works for the principal public edifices

of Antwerp, Brussels, Mechlin, and Ghent, but acquired greater fame by his portraits, particularly his well-known series of the eminent artists of his time. Hearing of the great encouragement extended to the arts by Charles I., he determined to visit England in 1629. This first visit did not prove a successful attempt, and he soon returned to his country; in 1631, however, Charles I. having seen a portrait by Vandyck, requested him to cross the channel again, and received him in the most flattering manner. He was knighted in the following year, and appointed painter to the King, with an annuity of 200*l.* Prosperity now flowed upon the great artist, and although he operated with the greatest industry and facility, painting single portraits in one day, he could hardly fulfil all his commissions. Naturally fond of display, he kept a splendid establishment. It is said that he detained frequently his sitters to dinner, when he had an opportunity to observe more of their peculiar characteristics, and retouched their pictures in the afternoon. He resided almost constantly in England up to his death, on December 9, 1641, and was buried with extraordinary honours in St. Paul's Cathedral. According to Fuseli, and before him to an excellent judge, Thomas Gainsborough, Vandyck deserves the next place after Titian in portrait painting. Inferior to that master in richness and warmth of colouring, he surpassed him in almost every other respect. He is unrivalled for the delicate drawing and beauty of his hands; he was a master of design and chiaro-oscuro; his draperies are perfect; with simplicity of expression and graceful attitudes he combined both dignity and individuality. In his historical compositions he was inferior to Rubens in boldness of conception, but he surpassed him in taste, correctness of design, the delicate expression of his

heads, and even, perhaps, the truth, purity, and harmony of his colouring. His best exertion of this kind, according to Sir Joshua Reynolds, is the 'Crucifixion,' in the Church of the Recollets at Mechlin. 'This picture,' says he, 'may be considered one of the first pictures in the world, and gives the highest idea of Vandyck's powers; it shows that he had truly a genius for history painting, if he had not been taken off by portraits.'

The works of Vandyck are very numerous (probably more than 1500; Smith describes upwards of 950 in his catalogue), and highly valued. *Imitators and copyists*:—John de Baan, David Beek, John van Bockhorst, Joseph Bokshoorn, Thomas Bosschaert, Bernardo Carbone, Adrian Hanneman, John Hayls, John van Kessel, Remigius Lange, Jansens van Keulen, Peter Meert, John de Reyn, Taco Scheltema, Old Stone, Gysbrecht Thys, Peter Tyssens, Cornelius de Vos, Robert Walker, Weesop, and Peter van Zyl.

Vandyck (Philip), Dutch. Scholar of A. Boonen. *Small portraits in the style of his master. Conversations, and ladies at their toilet or playing instruments, in the style of Metz.* 1680–1752.

Vandyck (Floris), Dutch. *Flowers.* *History.* B. 1577.

Vanetti (Marco), Italian. Loreto. Scholar of C. Cignani. *History.* About 1720.

Van Eyck. See *Eyck.*

Vanghels (Nicholas), French. *History.* 1674–1737.

Vanloo (James), Dutch. *Portraits. Fancy subjects.* D. at Paris, 1670.

Vanloo (Louis), the son of the preceding. *History. Portraits.* Settled at Aix, in Provence. 17th century.

Vanloo (Jean Baptiste), the son of the preceding, born at Aix in 1684, studied under his father, then travelled in Italy. *History. Portraits.* D. 1746.

VANLOO (Charles André), the brother of the preceding, studied under him, travelled also in Italy, and was in 1752 appointed painter to the King Louis XV. *History. Allegory. Portraits.* His imagination was lively and fertile; his colouring is natural and pleasant, his touch sometimes strong and vigorous, sometimes tender and delicate. 1705–1765.

Vanloo (Louis Michel), the son of Jean Baptiste V. *History. Portraits.* 1707–1771.

Vanloo (Charles Amédée Philippe), the brother of the preceding. *History. Portraits.* B. 1718.

VAN MANDER (Charles), Flemish. Scholar of Lucas de Heere. *History. Landscapes.* Being compelled during the Spanish wars in the Low Countries to seek refuge in Holland, he founded an Academy at Haerlem in conjunction with H. Goltzius. 1548–1606.

VANNI (Cav. Francesco), Italian. Siena. *History*, in the style of Baroccio, but with more grandeur of design and a greater freedom of pencilling. 1565–1610.

Vanni (Cav. Michael Angelo), the son of the preceding. *History.* About 1600.

Vanni (Cav. Raffaele), the brother of the preceding. Scholar of the Caracci. *History*, in the style of P. da Cortona. 17th century.

Vanni (Giov. Battista), Italian. Florence. Scholar of C. Allori. *History.* 1599–1660.

Vanni (Andrea di), an old painter of Siena. *Religious subjects.* About 1380.

Vanni. There were several artists of this name at Pisa, in the 14th century.

Vannini (Ottavio), Italian. Florence. Scholar of Passignano. *History.* 1585–1643.

Vannucci. See *Sarto.*

Vannucci. See *Perugino.*

VANSOMER, or **VAN SOME-REN** (Paul and Bernard), two brothers, Flemish. *Portraits*. Paul V. visited England and died in London, 1621.

Vante, or **Attavante** (Fiorentino), an old painter of Florence. *Miniatures*. About 1484.

VANUDEN (Lucas), an eminent Flemish *landscape* painter, born at Antwerp in 1595, derived his chief excellence from an indefatigable study of nature. His manner is tender and delicate, his colouring pleasant, his skies clear, often with light floating clouds; the form of his trees select. His pictures represent *views in Flanders*. Rubens often employed him to insert the backgrounds of his pictures, and in return sometimes enriched his landscapes with historical figures. Vanuden's small compositions are esteemed his best works. Some of his later pictures are decorated with figures by D. Teniers. D. 1662.

Vanuden (James), the brother, scholar, and imitator of the preceding. His works are usually sold as productions of his brother. 17th century.

Vanvitelli (Gaspere), called *Dagli occhiali*. Dutch. *Views of Rome*, in the style of Canaletti. 1647-1736.

Varco (Alonzo de), Spanish. Scholar of Antolinez. *Landscapes*. 1645-1680.

Varela (Francisco), Spanish. *History*. 1606-1656.

Vargas (Andres de), Spanish. *History*. 1613-1674.

VARGAS (Luis de), an eminent Spanish painter, born at Seville, in 1528, studied in Italy, and on returning to Seville produced several excellent *historical* works, in a noble and grand style. D. 1590.

Varin (Quintin), French. *History*. Was the instructor of Poussin. 1580-about 1645.

Varotari (Dario), Italian. Verona. Scholar of P. Veronese. *History*. 1539-1596.

VAROTARI (Alessandro), called *Il Padovanino*, an eminent Italian painter, the son of the preceding, was born at Padua in 1590. He made the works of Titian his models, and painted *history* with considerable merit. *Women, cavaliers, arms, boys and amorini* were the favourite subjects of his pencil, which he exhibited to the most advantage and which he most frequently introduced into his compositions. D. 1650.

Varotari (Chiara), the sister of the preceding. *Portraits*. Living in 1660.

Varotari (Dario), called *Giovane* or the Younger, the son and scholar of Alessandro V. *History. Allegory. Portraits*. 17th century.

Vasari (Lazzaro), Italian. Florence. Imitator of Pietro della Francesca. 15th century.

VASARI (Giorgio), an eminent writer on art, born at Arezzo, 1512, was instructed in design by Michael Angelo Buonarroti and Andrea del Sarto, in painting by Rosso and Guglielmo da Marcilla, a glass painter. He executed a number of *historical* pictures in the Vatican, in the Hall of Chancery, and afterwards in various convents at Naples, Rimini, Arezzo and Bologna. D. 1574.

Vasco (Pereyra), Portuguese. *History*. D. in Spain, about 1600.

Vasconio (Giuseppe), Italian. Rome. *History*. 17th century.

Vaselli (Alessandro), Italian. Rome. Scholar of G. Brandi. 17th century.

Vasquez (Alonso), Spanish. *History. Fruit. Flowers. Still-life*. 17th century.

Vassallo (Antonio Maria), Italian. Genoa. *Landscapes. Fruit. Flowers. History*. About 1670.

Vassilacchi (Antonio), called *l'Aliense*, a painter born in the island of Milo, in the Archipelago, in 1556. Scholar of Veronese and afterwards imitator of Tintorèto. *History*. D. at Venice 1629.

Vaymer (Giovanni Enrico), Italian. Genoa. Scholar of G. B. Gaulli. *History. Portraits.* 1665-1738.

Vean (Francesco), Italian. Pavia. *Perspectives. Architecture.* 1727-1768.

VECCHI (Giovanni de'), an eminent Italian painter, born at Borgo San Sepolcro 1536, went to Rome when young, and first studied under Raffaellino delle Colle, and afterwards with Taddeo Zuccaro. *History.* D. at Rome, 1614.

Vecchia (Pietro), Italian. Venice. Scholar of Alessandro Varotari. Imitator of Giorgione and Titian. *History. Armed soldiers. Banditti. Corps-de-garde.* 1605-1678.

Vecchietta (Lorenzo di Pietro), called *da Siena*, an old Sienese master. *Religious subjects.* 1424-1482.

Vecellio (Tiziano). See *Titian*.

Vecellio (Francesco), the brother, scholar, and imitator of Titian. *History* in small size. *Decorative pictures.* B. 1483.

Vecellio (Orazio), the son, scholar, and imitator of Titian. *History. Portraits.* 1540-1576.

Vecellio (Marco), called *Marco di Tiziano*, the nephew, favourite disciple, and imitator of Titian. *History. Portraits.* 1545-1611.

Vecellio (Tiziano), called *Tizianello*, the son of the preceding. 'He flourished about the beginning of the 17th century,' says Lanzi, 'when mannerism began its innovation upon the Venetian school of painting.' *History. Portraits.* D. about 1660.

Vecellio (Fabrizio), a relative of Titian. Cadore. *History.* D. 1580.

Vecellio (Cesare), the brother of the preceding. *History.* 16th century.

Vecellio (Tommaso), also a kinsman to Titian. Lozzo. *History.* D. 1620.

Vecq (James la), Dutch. Scholar of Rembrandt. *History. Portraits.* 1625-1674.

Veen (Martin van). See *Hemskerck*.

Veen (Otho and Gilbert van). See *Venius*.

Veglia (Marco and Piero), two painters of Venice (brothers). *History.* 16th century.

Vela (Cristobal), Spanish. *History.* 1598-1658.

VELASCO (Don Aciscolo Antonio Palomino de Castro), called *Palomino*, an eminent Spanish painter, born 1653, studied under Juan de Valdes. *History.* He is better known out of his own country as a writer on art, and he has, not inaptly, been termed the Vasari of Spain. D. 1726.

Velasco (Luis de), Spanish. *History. Portraits.* D. 1606.

Velasco (Cristobal de), the son of the preceding. *Portraits. Views of cities.* About 1590.

Velasco (Matias de), the son of the preceding. *History.* 17th century.

VELASQUEZ (Don Diego Rodriguez de Silva y), an illustrious Spanish painter, born at Seville in 1599, was descended of a noble family, originally of Portugal. As he manifested early an extraordinary genius for art, he was placed under the tuition of Fr. Herrera the elder. The principles of that master, whose chief ambition was to obtain effects true to nature, are to be traced in all the works of his pupil. Herrera being of a very violent temper, he treated Velasquez so cruelly that the youth quitted him, and entered the school of Francisco Pacheco. The latter was learned in the theory of art, and an able designer; but he exercised no influence over the style of his pupil; and the reason why Velasquez remained five years in this school was perhaps explained at the end of that time, when he married Pacheco's daughter. Meanwhile, he devoted himself faithfully to studying the theory of the art, and to imitation of nature. Like

Caravaggio, the leader of the naturalist school in Italy, he determined to represent things as they are, and not as they ought to be. He accordingly procured a peasant lad as a model, and painted his commonplace form, rags, and nakedness under every aspect and attitude. Like Murillo, Velasquez was taught to draw and colour at the same time, beginning with *subjects of still-life*, and those, the most ordinary, such as meat, vegetables, and kitchen utensils: hence, the generic term of *Bodegones*, by which they are still known. Thus he obtained an early mastery over his materials, a habit of close imitation, and a marvellous power of representing nature and texture. One of the most celebrated of these early productions is his picture, now in the new palace at Madrid, of the 'Old Water-carrier at Seville.' In 1622 he visited Madrid for the purpose of seeing the treasures of art in the rich collections of that city. He was welcomed by Don Juan de Fonseca and other Sevillians, who procured him the patronage of the Conde Duque de Olivarez, the prime minister of the tastes and pleasures of Philip IV. Velasquez having painted the great man's portrait, immediately rose to that fortune which never deserted him during a long career of prosperity. As soon as the king saw the portrait of his favourite, he sat for his own, and was so charmed by the picture, that he appointed Velasquez his principal painter. In 1627, when he had achieved his greatest historical composition of the 'Expulsion of the Moors by Philip III,' he was appointed chamberlain to the king. In the same year Rubens having visited Madrid, and formed an intimate friendship with him, the frequent dissertations of the Flemish master upon Italian art inspired the Spaniard with the greatest desire of studying it; and he had no sooner expressed his wish to

that effect, than the king directed Olivarez to supply him with a plentiful sum of money and the warmest letters of recommendation. Velasquez embarked at Barcelona in 1629 and landed at Venice. He contemplated with admiration the works of Titian and Tintoretto, and after a few months went to Rome, where he studied especially the works of Raffaele and Buonarroti. During his stay there he painted his two celebrated pictures of 'Jacob with the Garment of Joseph' and 'Apollo at the Forge of Vulcan,' which he sent home to the king. From Rome he passed to Naples, where he felt at home amid the works of Caravaggio, Stanzioni, and Ribera. With the last he lived in the closest intimacy, but preferred the flowing style and cheerful composition of Stanzioni, between whose manner and his own the resemblance cannot be mistaken. After an absence of one year and a half he returned to Spain. Philip IV. now gave him a studio in his palace, of which the king kept a private key for the purpose of visiting him daily unceremoniously, as Charles V. had done to Titian. In 1648 he made a second journey to Italy on a particular embassy to the Pope; also to purchase modern pictures for the king, and to procure moulds for the best antique statues. The Inquisition had always persecuted nudity, and Spain was at that time most deficient in models from the antique. After three years' absence, Velasquez returned to Spain with his special cargo and was received by the king with his usual favour. In 1656 he received the most coveted cross of Santiago, and he was raised to the lucrative post of Aposentador Mayor, the duties of which were to superintend the lodgment of the king in his frequent migrations. Much of his precious time was thus taken from art. In 1660, he erected, in this

quality, on the island of Pheasants, the temporary saloons for the conferences which terminated in the marriage of the Infanta Maria Teresa with Louis XIV. He returned to Madrid, worn out with fatigue by those preparations, and died on the 7th of August 1660. Velasquez drew nothing from the antique, and his visit to Italy produced no change in his style. He held up the mirror to his own age alone; all his art was his own—original, national, and idiosyncratic. His drawing was admirable, correct, and unconstrained; his mastery over his materials unequalled; his colouring clear and clean. He seldom used mixed tints; he painted with long brushes, and often as coarsely as floor-cloth; but the effects when seen from the intended distance were magical, everything coming out into its proper place, form, and tone. He pursued every branch of painting except the marine, and excelled almost equally in all. His portraits, especially of men, baffle description and praise. In landscape, he surpassed all other Spanish artists. The animals in his pictures are perfectly admirable, and his beggars, urchins, and drunkards are ranked with the performances of Murillo and Teniers. His masterpiece is, according to Mengs, the famous historical picture of 'General Pescara receiving the keys of a Flemish citadel.' The genuine and finest works of Velasquez remain at Madrid; in other cities of Spain they are quite as rare as in other parts of the world. *Imitators and copyists*:—Don Juan y Gamon de Alfaro; Salvador Jordan and Juan de Pareja, in portraits; Don Diego de Lucena, Don Juan Baptista Mazo, and Antonio Puga.

Velasquez (Alexandro Gonzales), Spanish. *History*. 1719–1772.

Velasquez (Antonio Gonzales), the brother of the preceding. *History*. 1729–1793.

Velasquez (Luis Gonzales), the brother of the two preceding artists. *Decorative pictures*. 1715–1764.

VELDE (Adrian van de), an eminent Dutch painter, born at Amsterdam, in 1639, studied under Wynants, who was one of the ablest *landscape* painters of his time, and who accustomed his pupil to draw everything from nature. Young Van de Velde's application was incessant, and he was accustomed to pass the greater part of his time in the fields, studying and sketching every object that could prove of advantage to his pursuit. The scenes and situations of his landscapes, his trees, clouds, animals, skies, were all sketches from nature, a practice he continued as long as he lived. Nor did he neglect to study the human figure, which he designed with great accuracy. Wynants had previously employed Philip Wouwerman or John Lingelbach to insert the figures in his works; he afterwards employed his pupil for the same purpose, and many of his contemporaries soon applied to Adrian van de Velde for similar assistance; the pictures of Vander Heyden, Hackaert, Moucheron, Hobbema, Ruysdael, Verboom are frequently decorated with his figures and animals. In the choice of his subjects and the agreeableness of his scenes, as well as in the excellence of his colouring, he had scarcely a superior, and as he followed nature only, his compositions are remarkable for their truth. His touch is free and steady, his trees natural and well formed, and the leafing sharply and accurately marked. His skies have a peculiar brilliancy, and as he was exactly watchful to observe the effects of light on every particular object, he has most happily expressed it. Though the general subjects of Adrian were landscapes with cattle, such was the versatility of his talents that he painted historical subjects exceedingly well. In the Roman Catholic

Church at Amsterdam are several religious paintings by him in a style of excellence, with figures half as large as life. He died in 1672, when he was only thirty-three years of age. As he was, however, indefatigable in his labours, he left a rather considerable number of works (Smith describes about 180 of them which are considered authentic), besides the many pictures of other masters which he decorated with figures and animals. His works always command very high prices. *Imitators and copyists*:—Dirk van Bergen, James Koning, Peter van Leeuw, Adrian Oudendyck, and W. J. Troostwyck.

VELDE (Esaias van de), a Dutch painter, born at Leyden in 1597, and who studied under Peter Denyn, painted *landscapes* with figures and cattle, but his principal subjects were *battles, skirmishes, banditti*, &c. His contemporaries frequently employed him for inserting in their *landscapes* or *perspective views* small figures, generally draped in the Spanish costume. D. 1648. His works were highly esteemed during his life, but they subsequently sunk considerably in value. *Imitators*:—Peter Deneyn, Palamedes Steevaerts, J. V. D. Stoffe.

Velde (James van de), the brother of the preceding. *Landscapes. Merry-makings*. B. 1598.

VELDE (William van de), the elder, an eminent Dutch *marine* painter, was born at Leyden, in 1610. It is not known by whom he was instructed; but before he was twenty years of age, he had acquired a considerable reputation as a painter of marine subjects, which he usually represented in *black and white*, in imitation of drawings in India ink. He drew everything after nature, and became one of the most spirited, correct and admirable designers of marine subjects of his country. After having executed many capital pictures of sea-

fight for the States of Holland, he was invited to England by Charles II., who had become acquainted with his talents during his residence in Holland. He arrived in London about 1675, with his son, and they both were appointed painters of sea-fights to the king. D. 1693. Many of the large pictures of sea-fights in England, and doubtless in Holland, bearing the signature of W. van de Velde, and generally attributed to the son, were coloured by him on the designs of his father. Such are the series of twelve naval engagements and seaports at Hampton Court.

VELDE (William van de), the younger, was the son and scholar of the preceding; he was born at Amsterdam in 1633. He also received instructions from Simon de Vlieger, an eminent painter of sea-pieces. He possessed extraordinary talents, and not only surpassed his father, and all his contemporaries, but he arrived in *marines* at a perfection universally allowed to be unequalled. Like his father, he designed everything from nature; but his compositions are distinguished by a more elegant and tasteful arrangement of his objects, and from the improvements which had been made in ship-building, his vessels are of a more graceful and pleasing form; the cordage and rigging are finished with a delicacy and at the same time with a freedom almost without example; his small figures are drawn with remarkable correctness and touched with the greatest spirit. In his calms the sky is sunny and brilliant, and every object is reflected in the glassy smoothness of the water, with a luminous transparency peculiar to himself; in his fresh breezes and squalls the swell and curl of the waves is delineated with a truth and fidelity which could only be derived from the most attentive and accurate study of nature; in his storms, the

tremendous conflict of elements and the horrors of shipwreck are represented with a truthfulness that strikes the beholder with terror. D. 1707. The works of W. Vandevelde the younger are very numerous (Smith describes 330 of them), and always command high prices. *Imitators and copyists*:—*Bellevois*, Jan vander Capelle, Peeters, Blankhof, Zeeman.

Veli (Benedetto), Italian. Florence. *History*. About 1650.

Vellani (Francesco), Italian. Modena. Scholar of Fr. Stringa. *History*. 1688–1768.

Velletri (Andrea da), an old painter of the Sienese school. *Religious subjects*. About 1334.

Veltroni (Stefano), Italian. Monte San Savino. *History*. About 1568.

Venanzi (Antonio), Italian. Pesaro. *History*. D. 1705.

Venezia (Jacometto da), Italian. Venice. *History*. *Portraits*. *Miniatures*. About 1472.

Venezia (Maestro Giovanni da), an old Venetian master. *Religious subjects*. About 1227.

Venezia (Lorenzo da), an old Venetian master. *Religious subjects*. About 1358.

Venezia (Maestro Paolo da), an old Venetian master. *Religious subjects*. About 1340.

Venezia (Fra Santo da), a Capuchin monk. Venice. *History*. About 1640.

Veneziano (Carlo). See *Saracino*.

Veneziano (Sebastiano). See *Piombo*.

Veneziano (Antonio), a painter born at Florence, who acquired his surname from his long residence at Venice. *Religious subjects*. 1310–1384.

VENEZIANO (Domenico), an eminent Venetian painter, the favourite pupil of Antonio da Messina, who had learned the art of oil painting from John van Eyck. He was mur-

dered by Andrea del Castagno, a Tuscan painter, in order that the latter might be the sole possessor of the secret. *History*. 1420–1476.

Venier (Pietro), Italian. Udine. *History*. D. 1737.

VENIUS, or **VAN VEEN** (Otho), an eminent Dutch painter, born at Leyden in 1556, studied under Isaac Nicholas and Jodocus van Wighen; he afterwards went to Italy, and entered the school of F. Zuccaro. On returning to the Low Countries, he settled first at Brussels, then at Antwerp, where he opened an academy, and had the honour of instructing Rubens. He painted *history* and *portraits*. His compositions are learned and judicious; his design, founded on that of the Roman school, was more elegant and correct than that of any of his contemporaries of the Flemish school. D. 1634.

VENIUS, or **VAN VEEN** (Gertrude), the daughter of the preceding. *Cabinet historical pictures*. *Portraits*. B. about 1600.

Venius, or **Van Veen** (Rochus), Flemish. *Live and dead game*. *Birds*. 1650–1706.

Venne (Abraham vander), Dutch. *Portraits*. 1586–1650.

Venne (Adrian vander), Dutch. *History*. *Battles*. *Portraits*. 1589–1662.

Venne (Hubert vander), a relative of the preceding. *Children*. *Vases*, &c. in bas-reliefs. 17th century.

Venne (John vander), Flemish. *Landscapes*, sometimes with figures by Bout. 17th century.

Venturini (Angelo), Italian. Venice. Scholar of A. Balestra. *History*. 18th century.

Venturini (Gasparo), Italian. Ferrara. Scholar of D. Castelli. *History*. About 1594.

Venusti (Marcello), Italian. Mantua. Scholar of P. del Vaga. *History*. 1515–1576.

Veracini (Agostino), Italian.

Florence. Scholar of S. Ricci. *History*. D. 1762.

Veralli (Filippo), Italian. Bologna. Scholar of F. Albano. *Landscapes*. About 1678.

Verbeck (Peter), Dutch. *Landscapes*. *Hunting parties*. *Conversations*. *Halts of travellers*. He is said to have been one of the instructors of P. Wouwerman, whose early pictures bear some resemblance to his style. About 1640.

Verbius (Arnold), called *the Libertine*. *History*. *Portraits*. *Gallant subjects*. 1646-1704.

Verboom (—), Dutch. *Landscapes*, in a style partaking of Waterloo and Both. 17th century.

Verbrugge (Andriesz Gysbert), Dutch. Scholar of G. Dow. *Portraits*. *Interiors*. D. 1730.

Verbruggen, or **Terbruggen** (Henry), Dutch. Scholar of A. Bloemaert. *History*. 1588-1629.

Verbruggen (Gaspar Peter), Flemish. *Fruit*. *Flowers*. 1668-1720.

Vercellesi (Sebastiano), Italian. Reggio. Scholar of L. Spada. *History*. About 1650.

Vercelli (Fra Pietro da), an old painter of the Milanese school. *Religious subjects*. About 1466.

Verdier (François du), French. Scholar of Le Brun. *History*. 1651-1730.

Verdizzotti (Giov. Maria), Italian. Venice. Scholar of Titian. *Landscapes*. 1525-1600.

Verdoel (Adrian), Dutch. Scholar and imitator of Rembrandt. 1620-1681.

Verdot (Claude), French. Scholar of Bon Boullogne. *History*. 1667-1733.

Verdussen (John Peter), Dutch. *Hunting pieces*. *Horse fairs*. About 1750.

Verelst (Simon), Flemish. *Flowers*. *Fruit*. *History*. *Portraits*. 1664-1710.

Verelst (Hermann), the brother of

the preceding. *Fruit*. *Flowers*. D. in England 1700.

Verelst (Cornelius), the son of the preceding, and his imitator. 18th century.

Verelst (Maria), the sister of the preceding. *Portraits*, of small size. B. 1630.

Verelst. See *Verhelst*.

Verendael (N.), Flemish. *Fruit*. *Flowers*. 1659-1717.

Vereycke (Hans), Flemish. *Landscapes*. *Portraits*. B. 1510.

Vergara (José), Spanish. *Portraits*. 1726-1799.

Vergazon (Henry), Dutch. *Landscapes*. *Ruins*. *Backgrounds* in the pictures of Kneller. 17th century.

Verhaecht (Tobias), Flemish. *Landscapes*. 1566-1631.

Verhagen (Peter Joseph), Flemish. *History*. 1728-1811.

VERHELST, or **VERELST** (Peter), Dutch. *Familiar subjects*, in the style of Mieris and Slingelandt. 17th century.

Verheyden (Francis Peter), Dutch. *Huntings*, in the style of Fr. Snyders. *Poultry*, in the style of Houdekoeter. 1659-1711.

Verheyden (Matthew), the son of the preceding. Scholar of Karel de Moor. *Portraits*. B. 1700.

Verheyen (Hendricks), Dutch. *Views of towns*, in the style of Vander Heyden. B. 1768.

Verhoek (Peter Cornelius), Dutch. *Battles and skirmishes*, in the style of Borgognone. B. 1642.

Verhoek (Gysbert), the brother of the preceding. *Battles*. *Marches*. *Encampments*. 1644-1690.

Verhulst (Peter), Dutch. *Fruit*, *flowers*, and *insects*, in the style of O. Marcellis.

Verkolie (John), Dutch. *History*, in small. *Conversations*. *Portraits*. 1650-1693.

Verkolie (Nicholas), the son of the preceding. *Portraits*. *Domestic subjects*. *History*. 1673-1746.

Vermeer (John). See *Meer*.

Vermeulen (Cornelius), Dutch. A copyist after the old masters. 1732–1813.

VERMEULEN (Andrew), the son of the preceding. *Landscapes, with figures and cattle. Winter scenes.* 1763–1814.

Vermeyen, or **Mayo** (John Cornelius), called *Barbalunga*. Dutch. *History.* 1500–1559.

Vermiglio (Giuseppe), Italian. Turin. *History.* Living 1675.

VERNET (Claude Joseph), an eminent French *landscape and marine* painter, born at Avignon in 1714, was instructed by his father, an obscure painter, and at the age of eighteen set out for Italy, where he received instruction from Adrian Manglard and Bernardino Fergioni. He remained in Italy twenty years (including some time spent in Greece), and painted a great variety of landscapes and sea views, which gained him great reputation. In 1752 he was invited to Paris by Louis XV., and was commissioned to execute pictures of the principal seaports of France. D. 1789. His pictures possess the beauty and freshness of nature, and are excellent in every respect, but mostly in the management of light and shade, and aerial perspective. He was deficient only in the rigging and construction of ships. His figures are well drawn and touched with spirit. *Imitators and copyists*:—*Lacroix*, Hubert Robert, *Hue*, and Louis Philippe *Crepin*.

VERNET (Carle), a distinguished French painter, the son of the preceding, was born at Bordeaux in 1758. He painted *battles* with great success; but his smaller scenes, referring to camp life, and small *equestrian portraits*, are more pleasing. They show unusual skill in depicting the horse. D. 1835.

VERNET (Horace), an eminent French painter, the son of the preceding, was born at Paris, in the

Louvre, in 1789. He painted with considerable merit *battles, scenes of military life, domestic scenes, rural feasts, huntings, &c.* His 'Taking of the Smalah,' from the Algerian war, in the Versailles Gallery, is said to be the largest canvas in existence. He was undoubtedly one of the most powerful battle painters who ever lived. His knowledge of military tactics is unmistakeable, particularly in giving evidence in his compositions to the chief aim of the victorious army. D. 1863.

Vernici (Giov. Battista), Italian. Bologna. Scholar of the Caracci. *History. Portraits.* D. 1617.

Vernigo (Girolamo), Italian. Verona. *Landscapes.* D. 1630.

Verocchio (Andrea), a celebrated Florentine artist, born in 1432, painted very little, though he had Pietro Perugino and Leonardo da Vinci among his pupils, and totally relinquished the pencil when he found himself surpassed by the latter. He was a distinguished goldsmith and sculptor. D. 1488.

Verona (Battista da). See *Zelotti*.

Verona (Stefano da). See *Stefano*.

Verona (Jacopo da), an old painter who was living in 1397. *Religious subjects.*

Verona (Maffeo da), Italian. *History*, in the style of Veronese. 1576–1618.

Verona (Padre Massimo da), a Capuchin monk. Scholar of Bassetti. *History.* 1599–1679.

Verona (Fra Simplicio da), a Capuchin monk. *History.* About 1574.

Veronese (Alessandro). See *Turchi*.

Veronese (Claudio). See *Ridolfi*.

Veronese (Paolo). See *Cagliari*.

Verrio (Antonio), Italian. Naples. *Decorative pictures.* He was invited to England by Charles II., painted the ceilings at Windsor Castle and Hampton Court, and died there, 1707.

VERSCHURING (Henry), an

eminent Dutch painter, born in 1627, studied under Th. Govertz and John Both, travelled in Italy, and afterwards settled at Dort. He painted *landscapes, battle pieces, attacks of banditti*, in excellent style. D. 1690.

Verschuring (William), the son of the preceding, and the scholar of J. Verkoli. *Portraits. Conversations. Domestic subjects.* 1657-1715.

Verschuur (Iieven), Dutch. *Sea-pieces. River views. Moonlight scenes.* 1630-1691.

Verschuur (Albert), the brother of the preceding. *Portraits.* D. 1691.

Versteeg (Michael), Dutch. *Landscapes. Interiors and conversations by candlelight.* 1756-1840.

Vertangen (Daniel), Dutch. *Landscapes*, with figures, in the style of Poelemburg. B. 1598.

Verveer (Ary Hubert), Dutch. *History*, with figures naked. B. 1646.

Verwilt (Francis), Dutch. *Landscapes* in the style of Poelemburg. 1598-1655.

Verzelli (Tiburzio), Italian. *Recanati. Perspective and architecture.* D. about 1700.

Viani (Antonio Maria), called *Il Vianino*, Italian. Cremona. Scholar of the Campi. *History.* 16th century.

Viani (Giov. Maria), Italian. Bologna. Scholar of F. Torre. *History.* D. 1700.

Viani (Domenico Maria), the son of the preceding. *History.* 1668-1711.

Vicente (Bartolomé), Spanish. *History. Landscapes.* 1640-1700.

Vicentini (Antonio), Italian. Venice. *Perspective views*, in the style of Canaletti. 1688-1782.

Vicentino (Andrea), Italian. Venice. Scholar of Palma the elder. *History.* 1539-1614.

Vicentino (Marco), the son and scholar of the preceding. *History.* 16th century.

Vicentino (Francesco), Italian.

Milan. *History. Landscapes.* About 1550.

Vicentino (Francesco Maffei), Italian. Vicenza. *History* in the style of Veronese. D. 1660.

Vicentino (Giov. Niccolo), called *Rossigliani*. Italian. Vicenza. *History.* B. about 1510.

Vicinelli (Odoardo), Italian. Rome. Scholar of Giov. Maria Morandi. *History.* 1684-1755.

Vicolungo (di Vercelli), Italian. Imitator of B. Lanini. *History.* 17th century.

VICTOR, or **FICTOOR** (Jan), an eminent Dutch painter, born about 1600, was most probably a pupil of Rembrandt, whose style he followed successfully. *Subjects of the Old Testament. Portraits.* D. about 1670.

Victor, or **Fictoor** (F., Jacob, and Lodovic), probably the sons of the preceding. F. Victor painted *familiar subjects*; Jacob, *animals*; Lodovic, *still-life*. 17th century.

Victoria (Vicente), Spanish. Scholar of C. Maratti. *History.* D. at Rome, 1712.

Vidal (Diego), called *the Elder*, Spanish. *History.* 1583-1615.

Vidal de Liendo (Diego), called *the younger*, the nephew of the preceding. *History.* 1602-1648.

Vidal (Dionisio), Spanish. *History.* B. about 1670.

Vidal (José), Spanish. *Battles. Familiar subjects.* 17th century.

Vidal (L.), Dutch. *Fruit, flowers, and still-life*, in the style of Van Os the elder.

Vieira (Francisco), Portuguese. Scholar of Trevisane. *History.* 1699-1783.

Vieira (Francisco), the younger, the son of the preceding. *History.* D. 1805.

VIEN (Joseph Marie), an eminent French painter, born at Montpellier, 1716, studied under A. Rivalz, of Toulouse, and C. Natoire, at Paris, afterwards travelled in Italy. On re-

turning to Paris he painted a number of works, which indicated a decided revival in the French school, a reaction against the style of Vanloo and Boucher, and a preference for the antique, which was carried to the extreme by his pupils, Vincent and David. His works are much in the manner of the Caracci; his subjects were taken from the *Scriptures*, from *ancient and modern history*, and from *Greek mythology*. D. 1809, at the great age of 93.

Vien (Marie Reboul), the wife of the preceding. *Flowers. Still-life*. D. 1805.

Vien (Joseph Marie), the son of the preceding artists. *Portraits*. B. 1761.

Vieux (Renaud le), French. *History*. 17th century.

Vigée (Marie-Louise-Elisabeth). See *Lebrun*.

Vignali (Jacopo), Italian. Florence. Scholar of Mat. Bosselli. *History*. 1592-1664.

Vignerio (Jacopo), Italian. Messina. *History*, in the style of Polidoro da Caravaggio. 16th century.

Vignola (Girolamo da), Italian. Modena. *History*. 16th century.

Vignon (Claude), French. *History*, in the style of M. A. Caravaggio. 1590-1670.

Vignon (Philippe), the son of the preceding. *History*. 1634-1701.

Vignon (Claude François), the brother of the preceding. *History*. 1635-1703.

Vigri (Caterina), Italian. Bologna. *Miniatures*. 1413-1463.

Vila (Senen), Spanish. *History*. D. 1708.

Vila (Lorenzo), the son and scholar of the preceding. *History*. 1682-1713.

Viladomat (Don Antonio), Spanish. *History. Landscapes. Battles. Portraits*. 1678-1755.

Viladomat (Don José), the son and scholar of the preceding. *History*. 18th century.

Villacis (Don Nicolas de), Spanish. Scholar of Velasquez. *History*. D. 1690.

Villafranca (Malagon, Pedro de), Spanish. Scholar of V. Carducci. *History*. About 1650.

Villegas Marmolego (Pedro de), Spanish. *History*. D. 1597.

Villequin (Etienne), French. *History. Portraits*. 1619-1688.

Villoldo (Juan de), Spanish. *History*. 16th century.

Vimercati (Carlo), Italian. Milan. Scholar of E. Procaccini. 1660-1715.

Vincent (François André), French. *History*. 1746-1816.

Vinci (Gaudenzio), Italian. Novara. Scholar of P. Perugino. About 1511.

VINCI (Leonardo da), an illustrious Italian master, was born at the Castle of Vinci, 1452. He studied under Andrea Verocchio, who soon perceived his astonishing progress, and feeling his own inferiority relinquished the pencil for ever. The talents of Leonardo early attracted public attention at Florence. He was endowed by nature with a genius uncommonly elevated and penetrating, eager after discovery and diligent in the pursuit, not only in what related to painting, but in mathematics, mechanics, hydrostatics, music, poetry, botany, astronomy, sculpture, architecture, and also in the accomplishments of horsemanship, fencing, and dancing. Unlike most men of versatile talent, he was so perfect in all these, that when he performed any one, the beholders were ready to imagine that it must have been his sole study. Lanzi divides Leonardo's life into four periods, the first of which includes the time he remained at Florence, until 1494. To this period may be referred a head of the Medusa painted for his father, on a round board of fig-tree, and a few other pictures, but more works in sculpture. The second

period of Leonardo's life commences with his residence at Milan, where he was appointed in 1494, by the Duke Lodovico Sforza, the director of an academy of painting and architecture, and ends in 1500, when Lodovico Sforza was overthrown and made a prisoner by the French. Being more employed in mechanics than painting, he produced only a few pictures, yet to this period belongs his immortal (though wholly decayed) wall painting of the Last Supper in the refectory of the Dominicans. The third period commences at the time of the return of Leonardo to Florence, 1500; having now attained his highest skill and mostly unoccupied with other pursuits, he painted in his best manner. Such, says Lanzi, is the specimen that was preserved at Mantua, but which was stolen, and after many vicissitudes was sold for a high price to the Court of Russia, the subject being a Holy Family; his own portrait in the Ducal gallery at Florence; also another head, called a portrait of Raffaele; the half-length figure of a young nun so much commended by Bottari; the picture of 'Christ disputing in the Temple,' and the supposed portrait of Queen Giovanna, in the Doria Palace; the 'Vanity and Modesty,' in the Barberini Palace; the Madonna of the Albani Palace, that appears to be requesting the lily which the infant Jesus holds in his hand, drawing back as if unwilling to part with it; such also the cartoon of St. Anna, for the church of the Servi at Florence, and the celebrated portrait of 'Mona Lisa,' the wife of Francesco Giocondo, purchased by Frances I. and now in the Louvre. Leonardo visited Milan about 1512, and painted two portraits of the young duke Maximilian, the son of Lodovico; in 1514 he returned to Florence. Soon after he visited Rome, and was about to begin some works for Leo X., when the want of courtesy which he found in

the Pope offended him, and he left in disgust. This departure from Rome marks the relinquishment by Leonardo of the art of painting and the commencement of the fourth period of his life. He set out for Pavia at the invitation of Frances I. of France, accompanied him to Bologna, in 1516 to Florence, and finally to France. His health was at that time so much enfeebled that he could execute little or nothing more. During an indisposition of five years, he continued to receive marks of the king's esteem and favour, and he expired at Fontainebleau on May 2, 1519, aged sixty-seven. Vasari relates that he died in the arms of Francis I., who happened to be visiting him at his chamber. Mengs has noticed that no artist could surpass Vinci in the grand effort of his *chiaro-oscuro*: he instructed his pupils to make as cautious a use of light as of a gem, not lavishing it too freely, but reserving it always for the best place; and hence we find in his and in the best of his disciples' paintings, that fine relief, owing to which the pictures, and in particular the countenances, seem as if starting from the canvas. In subjects which he undertook fully to complete, he was not satisfied with only perfecting the heads, counterfeiting the shining of the eyes, the pores of the skin, the roots of the hair, and even the beating of the arteries; he likewise portrayed each separate garment, and every accessory with minuteness. But while he bestowed his attention in this manner on the minutiae, he at the same time led the way to a more enlarged and dignified style, entered into the most abstruse inquiries as to the source and nature of expression, the most philosophical and elevated branch of the art, and smoothed the way, so to say, for the appearance of Raffaele. The chief characteristic of Leonardo da Vinci consists of a refinement of taste, of which no equal

example, either preceding or following him, is to be found. His works are exceedingly rare, and only to be found in a few noble galleries. His most celebrated scholars were Bernardino Luini, Francesco Melzi, and Marco Uggione; Lorenzo di Credi and Giuliano Bugiardini painted successfully in his style. Next among his numerous *imitators and copyists* come Cesare Arbasia, Antonio Beltraffo, John van Hemmessen, Andrea Salai, Cesare da Sesto, Antonio Sogliani.

Vinck (J.), Dutch. *Landscapes. Portraits.* 17th century.

Vinckenbooms (David), Flemish. *Landscapes*, in the style of Roland Savery and J. Breughel, decorated with *subjects from the Bible. Fairs. Merry-makings. Conversations, &c.* 1578-1629.

Vini (Sebastiano), Italian. Verona. *History.* 16th century.

Vinne (Vincent Laurensz vander), Dutch. Scholar of Fr. Hals. *History. Portraits. Landscapes. Dolls.* 1629-1702.

Vinne (Lawrence vander), the son of the preceding. *Flowers. Plants.* 1658-1729.

Vinne (John), brother of the preceding. Scholar of J. van Hugtenburg. *Landscapes. Huntings.* D. 1721.

Viola (Giov. Battista), Italian. Bologna. Scholar of the Caracci. *Landscapes*, with figures by Albano. D. 1622.

Viola (Domenico), Italian. Naples. Scholar and imitator of Mattia Preti, called Calabrese. *History.* D. about 1696.

Visacci (Antonio), called also *Il Visacci*. Italian. Urbino. Scholar of F. Baroccio. *History.* About 1600.

Visch (Matthias de), Flemish. *History.* 1702-1765.

Visino (Il), Italian. Florence. Scholar of Albertinelli. *History.* D. about 1512.

Viso (Fray Cristobal del), a Spanish monk. *History.* D. about 1700.

Visscher (Theodore), Dutch. Scholar of Berghem and his imitator. *Landscapes.* B. 1650.

Vitali (Alessandro), Italian. Urbino. Scholar and imitator of Baroccio. *History.* 1580-1630.

Vitali (Candido), Italian. Bologna. Scholar of C. Cignani. *Animals. Birds. Flowers.* 1680-1753.

Vitali (Giuseppe), Italian. Bologna. Scholar of G. dal Sole. *History.* About 1700.

Vite (Timoteo della), Italian. Urbino. A scholar of Francia and an assistant of Raffaello. *History.* 1470-1524.

Vite (Pietro della), probably the brother of the preceding. *History.* 16th century.

Viterbo (Tarquinio da), Italian. Viterbo. *Landscapes*, with figures by Giovanni Zanna. 17th century.

Vito (Niccola di), Italian. Naples. Scholar of Antonio Solario. *History.* About 1440.

Vitringa (Wigerus, commonly called William), Dutch. *Marines*, in the style of Backhuysen. 17th century.

Vitrulio (—), Italian. Venice. *History.* 16th century.

VIVARINI (da Murano), a family of Venetian painters, that flourished in the 15th century, and painted *religious history* for the Churches of Venice.

Viviani (Antonio), called *Il Sordo*. Italian. Ancona. Scholar and imitator of F. Baroccio. 17th century.

Viviani (Lodovico), the brother of the preceding. Urbino. *History*, in the style of Baroccio. 17th century.

Viviani (Ottavio), Italian. Brescia. Scholar of Tommaso Sandrini in architecture and Agostino Tassi in landscape. *Architecture. Landscapes with figures.* 1599-1674.

Vivien (Joseph), French. Scholar of Ch. le Brun. *Portraits* (especially of ladies). 1657-1735.

Vlerick (Peter), Flemish. Scholar of Tintoretto. *History*. 1539-1581.

Vleughels (Philip), Flemish. *History*. 1620-1694.

Vlieger (Simon de), Dutch. *Marine subjects. Landscapes*. Was the instructor of the younger Vandewelde. D. about 1670.

Vliet (William van), Dutch. *History. Portraits*. 1584-1642.

Vliet (Henry van), the nephew of the preceding. Scholar of Mirevelt. *Portraits. Interiors of churches*, in the style of Em. de Wit, sometimes by torchlight. *Moonlight scenes*. About 1650.

Voet (Charles Boschaert), Dutch. *Flowers. Birds. Still-life*. 1670-1745.

Voglar (Carlo), Dutch. *Flowers. Dead game*. D. at Rome 1695.

Volckaert (Nicholas), Dutch. *Religious subjects*. 1450-1519.

Vollerdt, or **Vollaerd** (Christopher), German. Scholar of Al. Thiele. *Landscapes*. 1708-1769.

Vollevens (John), Dutch. Scholar of N. Maas and J. de Baan. *Portraits*. 1649-1728.

Volpati (Giov. Battista), Italian. Bassano. *History*, in the style of G. Carpioni. 1633-1706.

Volpi (Stefano), Italian. Siena. *History*. 17th century.

Volterra (Daniele di). See *Ricciarelli*.

Volterrano (Il). See *Franceschini*.

Voltri (Niccolo), Italian. Genoa. A follower of Giotto. *Religious subjects*. About 1401.

Vonck, or **Vonk** (C—), Dutch. *Birds. Animals. Still-life*, in the style of Fr. Snijders and Melchior Houdekoeter. 17th century.

Voogd (Hendrick), Dutch. Scholar of J. Andriessen. *Landscapes with figures*. He was called the *Dutch Claude*. 1766-1839.

Voorhout (John), Dutch. *History. Portraits*. 1647-1710.

Voort (Cornelius vander), Dutch. *Portraits*. 1580-1632.

Vorstermans (John), Dutch. Scholar of H. Zachtlevén. Excellent *landscapes*. 1643-1699.

Vos (Peter de), Flemish. *History. Portraits*. 16th century.

VOS (Martin de), the son of the preceding, and an eminent Flemish painter, born at Antwerp in 1520, studied under Fr. Floris, travelled in Italy, and improved his colouring under Tintoretto. After an absence of four years, he returned to his own country and settled at Antwerp. *History. Portraits. Landscapes*. His manner resembled that of Tintoretto, with less variety, fire and energy. In portraiture, he was the precursor of Rubens and Vandyck. D. 1604.

Vos (William de), the nephew and scholar of the preceding. *Portraits. History*. About 1585.

Vos (Paul de), Flemish. Probably a scholar of Fr. Snijders. *Battles. Huntings*. 1600-1654.

Vos (Paul de), the son of the preceding, followed his style. 17th century.

Vos (Cornelius de), the son of the preceding. *History. Portraits*. 1690-1751.

Vos (Cornelius de), a contemporary of the preceding, also Flemish, was a scholar an imitator of Vandyck.

Vos (Simon de), Flemish. Scholar of Rubens. *History. Portraits*. Excellent *huntings*. About 1662.

Vos (de). Several Flemish painters of that name, of little note, down to the present day.

Vosmeer (James Wouters), Dutch. *Landscapes. Fruit. Flowers*. 1584-1641.

Vostermans. See *Vorstermans*.

VOUET (Simon), an eminent French painter, commonly considered the founder of the French school, was born at Paris, 1582. He travelled in Turkey and Italy, was first attracted by the works of P. Veronese, and afterwards adopted the style of Caravaggio. On returning to France,

1627, after a residence of 14 years at Rome, he was appointed painter to the king, and painted *ceilings, galleries, altar-pieces, portraits*, in a manner distinguished by surprising facility, and gay, but inharmonious, colouring. The improved taste which he introduced in the French school was further exalted by his disciples, especially by Le Brun, Le Sueur, Mignard, du Fresnoy, and others. D. 1641.

VOYS (Ary de), Dutch. Scholar of A. vander Tempel and P. van Slingelandt. Cabinet pictures of *history, portraits, conversations, domestic subjects*, in highly finished style. His works are rare and esteemed. 1641-1698.

Vree, or **Vreem** (Nicholas de), Dutch. *Landscapes. Flower pieces*. 1650-1702.

Vries (John Fredeman de), Dutch. *Perspective views*, most frequently in the pictures of his contemporaries. B. 1527.

Vries (Paul de), the son of the pre-

ceding. Antwerp. *Perspective views*. 1554-1598.

Vries (Solomon de), another son and scholar of John F. de Vries. Antwerp. *Landscapes. Ruins*. D. 1604.

Vries (Peter de), the son of the preceding. Followed his style. 1587-1642.

Vries (John Renier de), Dutch. *Landscapes* in the style of Ruysdael. 17th century.

Vroomans (Nicholas), Dutch. *Serpents, lizards, and toads*. About 1685.

Vroom (Henry Cornelius), Dutch. *Marines*. 1566-1619.

Vrye (Thierry de), Dutch. *History. Portraits*. D. at Paris 1582.

Vuez (Arnold), French. *History* in good style. B. 1642. D. at Lille 1724.

Vuibert (Remi), French. Probably a scholar of Simon Vouet. *History*. B. 1607.

Vyth (John Martin), Swiss. *History*. 1650-1717.

W

Waal. See *Wael*.

WAARD, or **WAERD** (Anthony de), Dutch. Scholar of S. vander Does. *History. Portraits. Landscapes. Animals*, with considerable merit. 1689. About 1752.

Waas, or **Waes** (Aart van), Dutch. Scholar of Crabeth. *Conversations. Familiar subjects*. D. about 1646.

Wach (Karl Wilhelm), German. *History. Portraits*. 1790-1845.

Waegman (Henry), Swiss. *History*. B. 1536.

Wael, or **Waal** (John de), Flemish. Scholar of Frank, the elder. *History*. 1557-1602.

Wael, or **Waal** (Lucas de), the son of the preceding. Scholar of J. Breughel. *Battle pieces. Mountainous and rocky landscapes*. 1591-1676.

Wael, or **Waal** (Cornelius de), the brother of the preceding. *Battles. Skirmishes. Processions. Landscapes. Sea-fights*. 1594. About 1665.

Wagner (John George), German. Scholar of Dietrich and his imitator. *Scriptural subjects. Interiors*. 1732-1767.

WALKER (Frederick, A. R. A.), an eminent English painter, born in London, 1840, studied first in the British Museum and at the school of Mr. Leigh, was admitted at the Royal Academy Schools at the age of seventeen, and at the same time began wood engraving for book illustration. He exhibited his first picture in 1863, was made an Associate in 1871, and died prematurely 1875. His best works are 'The Bathers' and 'The Old Gate.'

WALKER (Robert), English. *Portraits*. He was an imitator of Vandyck, and the painter in ordinary to Cromwell. D. 1660.

Wall (William Rutgaart vander), Dutch. *Landscapes with figures. Animals*. 1756-1813.

Walliut (Francesco), called *Monsieur Studio*. Flemish. *Landscapes. Sea views*, in the style of Claude. 18th century.

Walmsley (John), English. *Landscapes* of small size in excellent style. 1763-1805.

Walraven (Isaac), Dutch. *History. Fancy pieces*. 1686-1765.

WALSCAPELLE (Jacob), an eminent Dutch painter of *flowers*, of whom little is known, excepting the excellence of his works. Probably a scholar of D. de Heem, whose style he followed. 17th century.

Walter (Henry), English. *Landscapes. Cattle*. D. 1849.

Wans, or **Wamps** (—), Flemish. *Landscapes*. Copies after Vandyck. 17th century.

WARD (James, R.A.), an eminent English painter, born in London, 1769, started in life as an engraver, but soon devoted himself to *animal painting*. His 'Bull,' recently purchased by the National Gallery for 1,500*l.*, was painted about the end of the century. He attempted *history*, but did not succeed, his chief merit being in painting horses and bulls or cows. His works are very numerous, and of very unequal merit and value. D. 1859.

Wassemberg (John Abel), Dutch. Scholar of A. vander Werf. *Decorative pictures. Portraits*. Cabinet pictures of sacred and profane *history* in the finished style of his master. 1689-1750.

Wassseberg (Gertrude), the daughter and scholar of the preceding. Imitated his *cabinet pictures*. D. 1782.

Wasser (Anna), Swiss. Excel-

lent *portraits. Pastoral and rural subjects*, chiefly in miniature. 1679-1713.

WATERLOO (Anthony), an eminent Dutch painter, born about 1618, passed his artistic life at Utrecht, and painted excellent *landscapes*. His scenery was generally taken from the environs of that city; broken roads with a few trunks of trees, solitary cottages, water-mills, being his favourite subjects. Weenix and other eminent artists frequently inserted figures and cattle in his pictures. His works are highly esteemed.

WATTEAU (Antoine), a pre-eminent French painter, born at Valenciennes in 1684, studied at Paris under Claude Gillot, a painter and engraver of grotesque or fabulous subjects. He soon surpassed his instructor in the same style, which is accounted his first manner. Shortly after this, he was employed in the Luxembourg Gallery, to make some designs after Rubens, and he was so impressed by the splendid works before him, that he devoted himself to a passionate study of colour and chiaro-oscuro, at the same time designing from the living model in the Academy. From that time dates his second manner, called *Rubenesque*. Finally, the influence of Italian preferences was marked in his works by a third style, more dark in colouring, called his *Italian manner*. Notwithstanding that impression left successively upon his works by his successive models, Watteau was intensely and completely original. In fact, like Hogarth in the English school, he stands quite alone in the French school. His subjects are usually *comic conversations, musical parties, balls, masquerades, gallant and pastoral subjects, marching, halts, encampments of armies*. They are always designed with a peculiar correctness and elegance, finesse, ease and natural grace. His colouring is fresh

and splendid, and he is equally admired in the tenderness of his carnations, the brilliancy of his habiliments and the verdure of his landscapes. His pencil is free and flowing, his touch neat and spirited, and yet his pictures are carefully finished in every part. The figures which he introduces into his compositions, in whatever character he designs them, have a peculiar *naïveté* and grace in the airs of the heads, in the attitudes and actions. Watteau was indefatigable in the exercise of his pencil, and left a large number of works, which are nevertheless held in the highest estimation, and always command the largest prices. D. 1721. *Imitators and copyists*:—Nicolas Lancret, Jean François Nollekens, Jean Alexis Grimou, Jean Henri Keller, Philippe de la Hire, Philippe Meusnier, Bonaventure des Carres, Jean Baptiste Pater, Georges vander Myn, N. Anchilus.

Watts (Jane), a British paintress. *Landscapes*. 1789–1826.

Webb (Westfield), English. *Portraits*. *Flower pieces*. D. 1772.

Webber (John, R.A.), English. *Landscapes*. *Scenes in the South Seas*. 1752–1793.

Weeling (Anselm), Dutch. *Candle-light scenes*, in the style of Schalken. 1675–1749.

WEENIX, or **WEENINX** (John Baptist), the elder, an eminent Dutch painter, born at Amsterdam in 1621. Studied under A. Bloemaert and Nic. Moyaert, and afterwards travelled in Italy for four years. He painted *history*, *portraits*, *landscapes*, *seaports*, *animals* and *dead game*, in all which branches he showed uncommon ability; but his greatest excellence was in painting Italian seaports, of large size, enriched with noble edifices, and decorated with figures representing embarkations and all the activity of commercial industry. In these subjects he has scarcely been surpassed, except

by his pupil N. Berghem. D. 1660, aged 39 years.

WEENIX, or **WEENINX** (John), the younger, the son of the preceding, and also a pre-eminent painter, born in 1644. Studied with his father until the age of sixteen, when his instructor died: yet he had made such progress that he was able to prosecute his studies by the attentive observation of nature. Though a less universal talent than his father, he excelled in the representations of *hunting*, *dead game*, and every species of animal, whether alive or dead. D. 1719. *Imitators and copyists*:—R. Admiral, Wybrand Hendricks, Le lienberg, Van Straaten, Theodore Valkenburg.

Weerdt (Adrian de), Flemish. *History* in the style of Parmiggiano. 1510–1566.

Weesop (—), Dutch. An imitator of Vandyck. In England from 1641 to 1649.

Well (Arnold van), Dutch. Scholar of Andrew Vermeulen. *Landscapes by moonlight*. *Winter scenes*. 1772–1818.

Werdmuller (Rudolf), Swiss. *History*. *Portraits*. 1639–1668.

Werenfelds (Rudolf), Swiss. *Portraits*. 1629–1673.

WERF (Adrian vander), an eminent Dutch painter, born in 1659. Studied under Eglon vander Neer, and devoted his abilities to cabinet pictures of *history*, religious and fabulous; few painters have carried finishing to so high a pitch as Vander Werf, yet his pictures produce a less pleasant effect than those of Gerard Dow and Fr. Mieris. His figures and heads are generally well drawn, and his draperies excellent; but there is a want of transparency in his colouring, from his admitting little or no reflections of light. D. 1722. His works are rare (they do not number more than about 160) and purchased at high prices. *Imitators and copyists*:—

N. van Heems, Nicholas *Jurweel*, Henry van *Limborgh*, Gerard *Melder*, William *Muys*, Eugel *Sam*, John Chr. *Sperling*, John Abel *Wassemberg*, Elisabeth Gertrude *Wassemberg*, Peter vander *Werf*.

Werf (Peter vander), the brother, scholar, and imitator of the preceding, painted also *portraits and conversations*. 1665-1718.

WERNER (Joseph), an eminent Swiss painter, born in 1637, studied under Matthew Merian, the younger, and afterwards travelled in Italy. He painted *history* in oil and fresco with considerable merit, but having a predilection for high finishing, he afterwards devoted himself to miniature painting, which he carried to perfection, especially in *portraits*. D. 1710.

WEST (Benjamin, P.R.A.), an eminent British painter, was born, 1738, in Chester county, Pennsylvania, where his father, a Quaker of Long Crendon, Buckinghamshire, had emigrated in 1715. He seems to have been born an artist, and he was at all events a self-taught one; at the age of 16 he began to paint *portraits*, first in his own neighbourhood, and then in New York. In his 22nd year, he determined to visit Europe, and embarked for Italy. He studied during three years at Rome, Florence, and Bologna, and in 1763 went to London, preceded by a reputation. In the following year he exhibited a portrait, and settling down in his art with the intention of remaining in England, he married a young American lady to whom he had been engaged at Philadelphia. In 1765 he exhibited his first *historical* picture, the 'Orestes and Pylades,' now in the National Gallery, and afterwards 'The Continnence of Scipio,' 'Agripina with the Ashes of Germanicus,' 'The Departure of Regulus.' In 1768 he was one of four artists who submitted to the king the plan for a Royal Academy, and he became one

of the thirty-nine first members. In 1772 he was appointed historical painter to the king; in 1790 surveyor of the royal pictures; and in 1792 he was elected, on the death of Reynolds, the President of the Royal Academy, but declined the proffered honour of knighthood. He painted, during this period, the 'Death of Wolfe,' the 'Battle of La Hogue,' 'Christ Healing the Sick,' now in the National Gallery, 'Christ Rejected' (1814), and 'Death on the Pale Horse' (1817). His long career was then drawing to a close, and he died in Newman Street, March 11, 1820, in his 82nd year. Exalted to a high pinnacle in his lifetime, and considered by Sir Thomas Lawrence and Sir Martin Shee 'the greatest historical painter since the days of the Caracci,' West has since been unjustly depreciated. His aim at least was high; he attempted great works, and deemed no subject above his powers; the English school owes to him the abandonment of classic subjects in the treatment of modern events: yet his compositions are conventional, his figures lack individuality, his manner was flat, painty, his colour hot, foxy, and wanting in variety; on the whole, his works fail to make an impression adequate to his aims.

Westall (Richard, R.A.), English. *History*. 1765-1836.

Wet (Gerard de), Dutch. *Interiors* in the style of Rembrandt. *Landscapes*. 1616-1679.

Weydemans (Frederick William), Dutch. *Portraits*. 1668-1750.

WEYDEN (Roger vander), an early Flemish master, most probably the same as the celebrated *Roger of Bruges*, otherwise *Ruggieri da Brugia*, whose name frequently occurs in the artistic records of the 15th century. He was at all events a distinguished disciple of the Van Eycks, is supposed to have been the instructor of Mem-

ling, and painted in the Town House of Brussels, in 1436 and 1449.

Weyerman (John), Dutch. *Fruit. Flowers.* 1636-1681.

Weyermans (Jacob Campo), Dutch. *Fruit. Flowers. Still-life.* 1679-1747.

WHEATLEY (Francis, R.A.), English. *History. Rural and domestic subjects.* Highly esteemed. 1747-1801.

Wickenberg (M.), Swedish. *Winter scenes.* 1812. D. at Paris 1837.

Wieling (Nicholas), Dutch. *History. Portraits.* 1671-1689.

Wierengen (Cornelius Nicholas van), Dutch. *Sea pieces. Storms. Landscapes.* 1600-1658.

Wiering (Gerard), Dutch. *Landscapes. Sunsets. Winter pieces.* D. 1817.

Wigmana (Gerard), Dutch. *Cabinet pictures of history.* 1673-1741.

WILDENS (John), an eminent Flemish painter, born in 1584, painted *landscapes* in excellent style, and was often employed by Rubens for the backgrounds of his own pictures. D. 1644.

WILHELM (von Coeln), called *Meister Wilhelm of Cologne*, an early German master, of whom nothing is known except that several pictures of doubtful authenticity, preserved in the cathedral and churches of Cologne, and supposed to have been painted in the 14th and 15th centuries, are attributed to him and to *Meister Stephan*, his pupil.

WILKIE (Sir David), an illustrious British painter, was born at the Manse of the parish of Cults, Fifeshire, Scotland, November 18, 1785. During early childhood he manifested a strong love for art, and entered at the age of 14 the schools of the Academy of Edinburgh for the encouragement of manufactures. In 1803 he won the premium awarded to the painting of 'Callisto in the bath of Diana,' and in the same year made

the sketch of his celebrated picture of 'The Village Politicians.' In 1805 he went to London, and entered the Royal Academy Schools, and in 1806 exhibited his picture of 'The Village Politicians,' which excited universal admiration. From that time commissions were abundant for him, and his next works were 'The Blind Fiddler,' now in the National Gallery, 'The Card Players,' and 'The Rent Day.' After these came 'The Wardrobe Ransacked,' 'The Game Keeper,' and 'The Village Festival,' now in the National Gallery. In 1809 he was elected an Associate, and in 1811 a member of the Royal Academy. In 1813 he exhibited 'Blindman's Buff.' In 1814 he visited Paris, in company with his friend Haydon, and on his return, painted 'Distraint for Rent.' In 1820 he exhibited 'Reading the Will;' in 1822, 'Reading the Gazette of Waterloo by the Chelsea Pensioners,' a commission of the Duke of Wellington, and the next year 'The Parish Beadle,' in which his first manner and art culminated. After this time Wilkie changed his subjects and became an *historical* painter. 'The Entrance of George IV. into Holyrood' was one of his new productions. In 1825, on account of his health, he started for the Continent, and travelled in Italy, Germany, France, and Spain. 'The Defence of Saragossa' was painted in 1827, 'John Knox preaching the Reformation,' in 1832. In 1836, Wilkie, who had been appointed painter to the king at the death of Lawrence, received the honour of knighthood. 'Columbus submitting to the Spanish authorities the Chart of his Voyage,' was his next historical work. In 1840 he started for the East in company with his friend Mr. Woodburn, visited Palestine, and went to Alexandria. His health had never been vigorous, and he had felt unwell for three months during his travels. On

the 21st May, 1841, he embarked for England; on the 26th he arrived off Malta, where he indulged imprudently in fruit and iced lemonades, and he finally expired off Gibraltar on the 1st of June, when his remains were committed to the deep. Though Wilkie, as a painter of *domestic and familiar scenes*, was highly valued by his contemporaries, and though it may be said that his merits are even more appreciated by posterity, he is not perhaps, except by a few lovers of art, ranked in his true place, which is at the head of the British school, and amongst the most excellent masters. His truly original and British art combined in almost unequalled perfection a correct and tasteful design with the tender and harmonious colouring of Correggio; the chiaro-oscuro and breadth of Gerard Dow, the humour of Ostade, the exquisite touch of Terburg, with the sentiment of a born poet. His works possess the double and rare merit of being always comprehensible and interesting to the general public, while by the consummate technical ability they exhibit, they can but win the admiration of the connoisseur.

Willaerts (Adam), Flemish. *Marines. Coast scenes. Seaports.* 1577-1640.

Willaerts (Abraham), the son of the preceding. *History. Portraits.* 1613-1671.

Wille (Peter Alexandre), French. *Domestic and familiar subjects. Conversations.* B. 1748.

Willeborts. See *Bosschaert*.

Willemans (Michael), German. Scholar of Rembrandt. *History. Portraits.* 1630-1697.

Willems (Mark), Flemish. Scholar of Michael Coxcis. *History.* 1527-1561.

Williams (Edward), English. *Landscapes*, chiefly moonlight scenes. 1782-1855.

Williams (William), English.

Portraits. Landscapes. Fabulous and fancy subjects. 18th century.

Williams (Solomon), British. *History. Portraits. Domestic subjects.* D. 1824.

Williams (J. F., R.S.A.), British. *Landscapes.* D. at Edinburgh, treasurer of the R.S.A., 1846.

Willigen (Peter vander), Dutch. *Still-life.* 1607-1665.

Willigen (—), Dutch. *Interiors of churches.* 17th century.

Wils, or **Wilts** (John), Dutch. *Landscapes*, sometimes with figures by N. Berghem, his son-in-law. About 1650.

Wilson (Benjamin), English. *Portraits.* D. 1788.

WILSON (Richard, R.A.), an eminent English landscape painter, born in 1714, studied first under an obscure portrait painter, and in 1749 went to Italy, to study the great works of the Italian masters. He met, at Venice, Zuccarelli, and at Rome, Joseph Vernet, who recommended him to relinquish portraits, and take to *landscape* painting. He followed their advice, and soon acquired so great a reputation that he had many scholars, even while in Rome. After an absence of six years, he returned to England, established at once his reputation in this country, was in 1768 one of the first members of the Royal Academy, and died in 1782. The style of Wilson is entirely classical and Italian. His landscapes are fine compositions, mingling the loveliest appearances of nature with dreary and dark desolation, and every touching image which decaying grandeur in the noblest works of art could suggest to an imagination sincerely enamoured of the antique. His works are exceedingly rare in the market and highly valued.

WINCKEL (Theresa Henrietta), a German paintress. Excellent copies, especially after Correggio. B. 1784.

Winghen (Jodocus or Josse van), Dutch. *History*. B. 1544.

Winghen (Jeremiah), the son of the preceding. *Portraits*. 1578-1648.

Winstantley (Hamlet), English. Scholar of Kneller. *Portraits*. D. 1761.

Winter (Giles de), Dutch. Scholar of R. Brakenburg. *Village festivals. Boors regaling*. 1650-1720.

Wissing (William), Dutch. Scholar and imitator of Sir Peter Lely. *Portraits*. 1656-1687.

Wit, or Witte (Pieter de), called *Pietro Candido* by the Italians. Flemish. An assistant of Vasari in the Vatican. *History* in oil and fresco. 1548—about 1620.

Wit, or Witte (Cornelius de), the brother of the preceding. *Landscapes*. 16th century.

Wit, or Witte (Gaspar de), Flemish. *Landscapes, with ruins*. 1621-1673.

Wit, or Witte (Peter de), the younger, the brother of the preceding. *Landscapes*. 1620. About 1669.

WIT, or WITTE (Emanuel de), an eminent Flemish painter, born 1607, studied under Evert van Aelst, a painter of still-life, but did not adopt his style. His pictures usually represent *interiors of churches*, minutely drawn, in a peculiar manner. D. 1692.

WIT (Jacob de), an eminent Dutch painter, born 1695, studied under A. van Spiers and J. van Halen, and made the works of Rubens and Vandyck his models. He was principally employed in decorating ceilings with *historical and allegorical subjects*. He painted, however, several cabinet pictures, and was particularly successful in designing *children or cupids sporting*, painted in chiaro-oscuro, which are highly esteemed. D. 1744.

Witherington (William Frederick, R.A.) *Landscapes, with figures*. 1785-1865.

Withoos (Matthew), Dutch. *Fruit, flowers, insects, serpents, &c.* 1627-1703.

Withoos (John), the son of the preceding. *Landscapes*. 1648-1695.

Withoos (Peter and Francis), the brothers of the preceding. Painted *flowers and insects* on vellum.

Wittig (Bartholomew), German. *Festivals. Concerts*. 1620-1684.

Wivill (Abraham), English. *Portraits*. 1786-1849.

Wolfaerts (Arthur), Flemish. *History*, in a grand noble style. 1625-1687.

Wolgemuth (Michael), an early German master, to whom several rather dry and Gothic pictures, of doubtful authenticity, are attributed. He is said to have been born at Nuremberg in 1434.

Wolters (Henrietta), an eminent Dutch paintress, born 1692, studied under a miniature painter called Christ. le Blond, and improved herself by copying the works of Vandyck, on a small scale, with wonderful accuracy. She was most successful as a *miniature portrait* paintress. D. 1741.

Woodcock (Robert). English. *Marines*, in the style of Vandewelde. 1691-1728.

Wootton (John), English. Scholar of J. Wyck. *Landscapes, with animals. Excellent portraits. Landscapes*, in the style of Claude and Gaspar Poussin. D. 1765.

Worlidge (Thomas), English. *Portraits*, in oil and miniature. D. 1766.

Worst (John). Dutch. *Landscapes*. 1625-1680.

Wouters (Francis), an eminent Flemish painter, born 1614, studied under Rubens. He painted excellent *landscapes*, chiefly forest and woodland scenes, embellished with figures taken from mythological or fabulous history, as Pan and Syrinx, Venus and Adonis, &c. D. 1659.

Wouters (Gomar), Flemish. *History. Landscapes*. 17th century.

Wouters (James), Dutch. *Landscapes. Fruit. Flowers.* 1584-1641.

WOUWERMAN (Philip), a pre-eminent Dutch painter, born at Haarlem 1620, was the son of an obscure historical painter, from whom he received his first instruction; his genius inclining to landscape, he studied under John Wynants, whose pictures he often decorated with figures and animals, being equally excellent in depicting animate and inanimate objects. He designed *horses*, especially, with a correctness and spirit which has never been equalled. His pictures usually represent *hunting and hawking parties, horse fairs, encampments, halts of travellers, farriers' shops, inn stables, &c.* His figures are admirably drawn, and always grouped with taste and ingenuity, his pencil firm and delicate, his distances and perspective excellent; his skies, atmosphere, trees, plants are perfect imitations of nature. Although his pictures exhibit the appearance of the most precious finishing, they were no doubt painted with wonderful facility, owing to their number: (Smith's catalogue records no less than 708.) In the number are a few grand battle and sporting pieces. D. 1668.—His works are held in the highest estimation. *Imitators and copyists*:—John van Breda, John van Doornick, Charles van Falens, Barent Gaal, William Kobel, Matthew Scheitz, Govaert Sinjeur, Dirk Stoop, Peter and John Wouwerman, John Wyck, Robert Griffier, Emmanuel Murant, Pieter Verbeck, Simon du Bois.

Wouwerman (Peter), the brother of the preceding, and his most successful imitator. D. 1683.

Wouwerman (John), the younger brother and scholar of Philip Wouwerman. Followed his style. *Landscapes with figures and buildings.* D. 1666.

WRIGHT (Joseph), of Derby, A.R.A. An eminent English painter,

born in 1734, studied under Th. Hudson in London, and afterwards returning to his native place, chiefly devoted himself to *portraiture*. He also painted excellent *candlelight pieces and conflagrations*. In 1773 he went to Italy, where he remained two years, and on his return painted *history and landscapes*, chiefly the latter, in which he greatly excelled. The National Gallery possesses a splendid 'Experiment with the air-pump' by him. Wright of Derby was undoubtedly one of the most powerful and accomplished painters of the English school. D. 1797.

Wright (Richard), English. *Marine subjects.* 1735-1775. His two daughters, instructed by him, painted *fruit, landscapes, and still-life*.

Wright (Thomas), English. *Portraits.* Was the master of R. Wilson. 18th century.

Wright (Thomas), English. *Portraits.* 1792-1849.

Wulfhagen (Francis), German. Scholar of Rembrandt. *Interiors. Portraits.* 1620-1678.

Wulfract, or **Wulfraat** (Matthias), Dutch. *History. Portraits. Domestic subjects.* 1648-1727.

Wursch (M.), Swiss. *History.* 1718-1798.

Wyatt (Henry), English. *Portraits. Humorous subjects.* 1794-1840.

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of an ancient mansion, an adjacent road, and the surrounding country. They are always painted in a neat and careful manner, in a tone of colour tending to brown or blackish hues. In his second period he becomes more excursive, breaks into an open country, and encounters a wide expanse of landscape, composed of hill and dale, woods and rivers, embellishing the lovely scene with a rich variety of objects, such as sandy banks, winding roads, withered trees, and wild plants. Occasionally his views are more confined, and the eye is entertained with a faithful picture composed of a clayey bank, a rugged road, an old tree, wild flowers, herbage, and a sedgy pool. Such, with few deviations, compose the views of the whole of his productions. They are often embellished with

figures and animals from the pencil of A. Vandevelde, Ph. Wouwerman, or other pupils of Wynants. D. about 1677. His works number about 200, and are highly esteemed. *Imitators and copyists*:—John Francis *Beschey*, a picture-dealer of Antwerp, *Wyntrank*, and *Dyonisius van Dongen*.

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ZUCCARO, or **ZUCCHERO** (Taddeo), an eminent Italian painter, was born in the Duchy of Urbino in 1529. He went to Rome when only 14 years old, in order to become a painter, and he supported himself by grinding colours for the shops, sleeping under the loggia of the Chigi Palace. He soon acquired, however, a reputation, and found considerable employment. *History* in fresco and in oil. *Portraits*. D. 1566.

ZUCCARO, or **ZUCCHERO** (Federigo), the brother of the preceding, and his scholar, assisted him in his large works. About 1574 he went to Flanders, to paint several cartoons for tapestries, and then crossed the Channel and came to England. He met with a favourable reception, and painted a number of interesting portraits, among which was that of Queen Elizabeth. His stay, however, was short. D. 1609.

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ZURBARAN (Francisco), an eminent Spanish painter, born at Fuente de Cantos, near Seville, in 1598, studied under Juan de las Roelas, and followed the style of Michael Angelo Caravaggio, at the same time discarding the extravagance and caprice of that master, whose bold effects and

vigorous light and shadow he adopted. Hence his surname of the *Spanish Caravaggio*. He painted *history* with considerable success, and succeeded especially in expressing the dark, savage fanaticism of Spanish monks. He died in the service of King Philip IV., 1662. There is a splendid example of that master in the National Gallery.

Zustrus (Lambert), German.

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Zyl (Gerard Pieter van), called also *Gerard van Leyden*. Dutch. *Portraits.* He painted very often draperies and backgrounds in the pictures of Vandyck, whose style he followed, especially in his *landscapes*. Some *conversations and familiar subjects*. 1607-1667.

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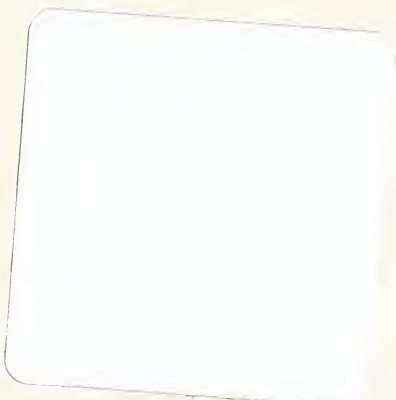
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